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ABSTRACT

This document provides art information with a range of applications for Arizona preschool teachers, administrators, and parents to guide them in their development of an appropriate, preschool art curriculum. Three primary goals are endorsed: (1) making art; (2) looking at and talking about art; and (3) art in culture and history. Instruction in visual arts should reflect an awareness and understanding of developmental levels, and lessons should include sensory, aesthetic, cognitive, and psychomotor experiences. Two approaches to lesson planning are outlined together with several examples of both types. Parent and teacher roles in understanding, cooperating, teaching, and providing reinforcement and feedback also are outlined. The document concludes with sources for information about hazardous art materials and a list of visual arts resources. (KM)

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Visual Arts Guide for Early Childhood: 1991

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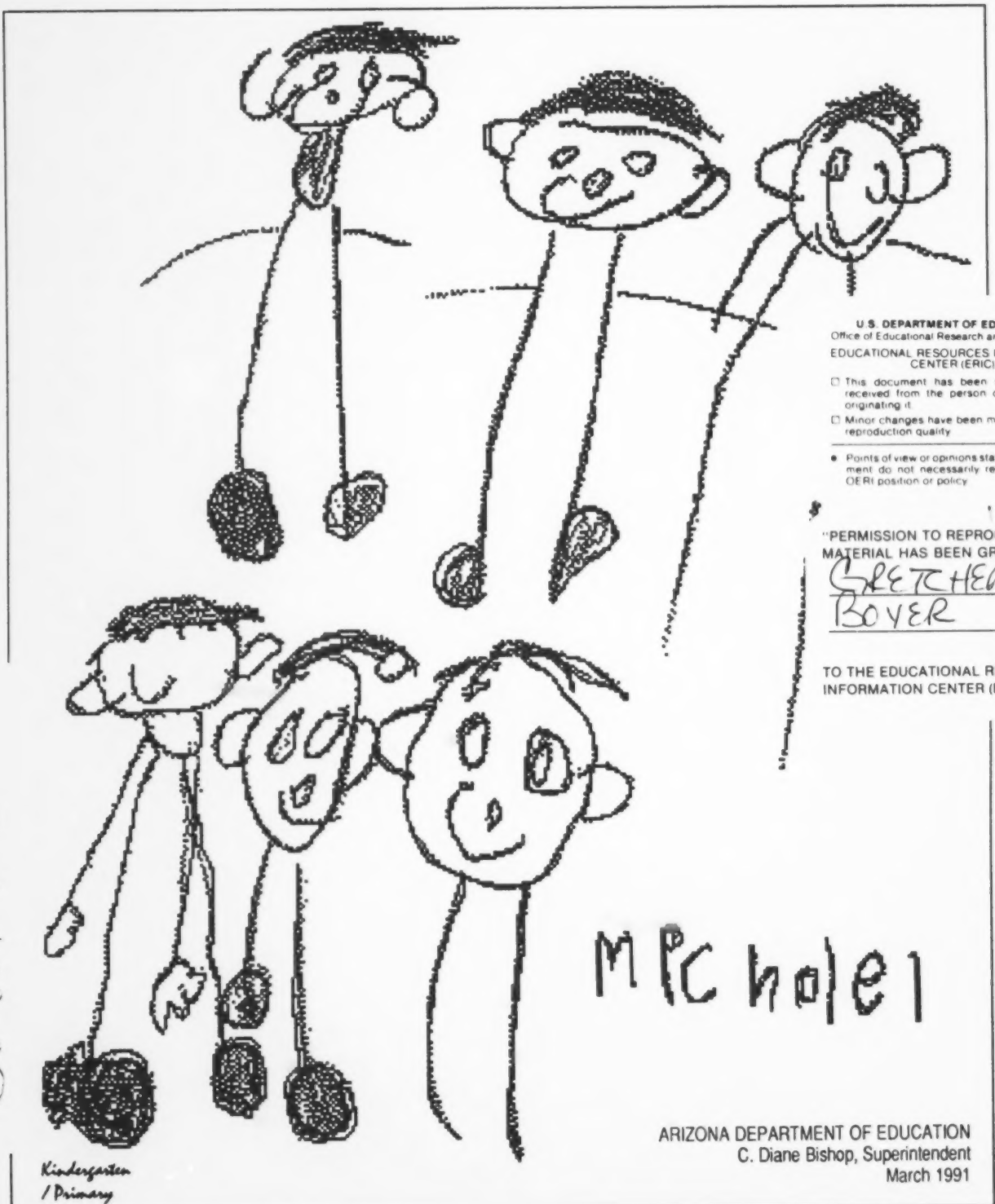

Kindergarten / Primary

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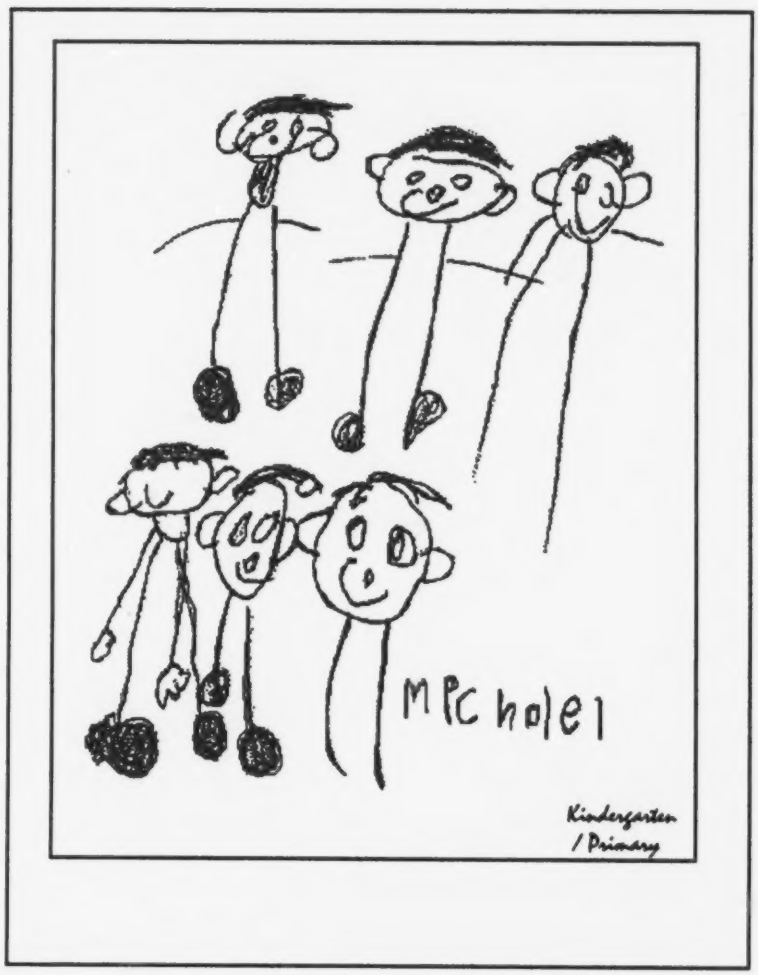
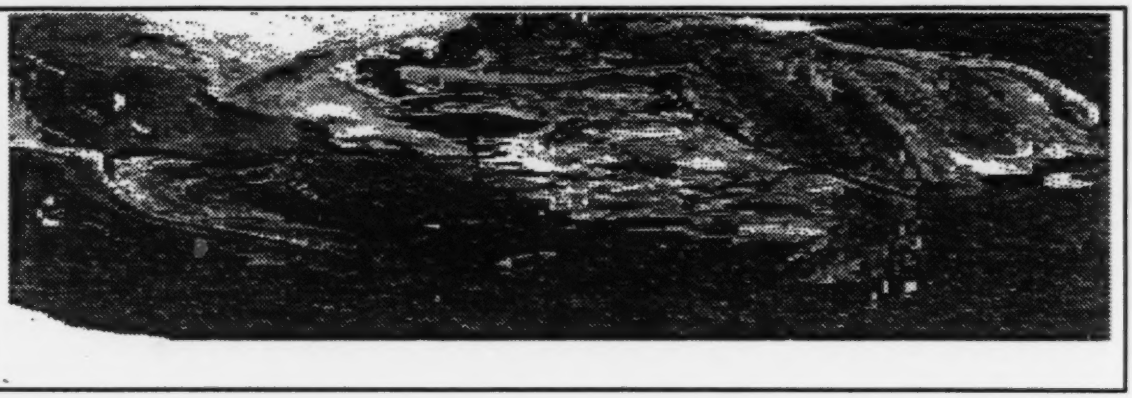


Visual Arts Guide for Early Childhood

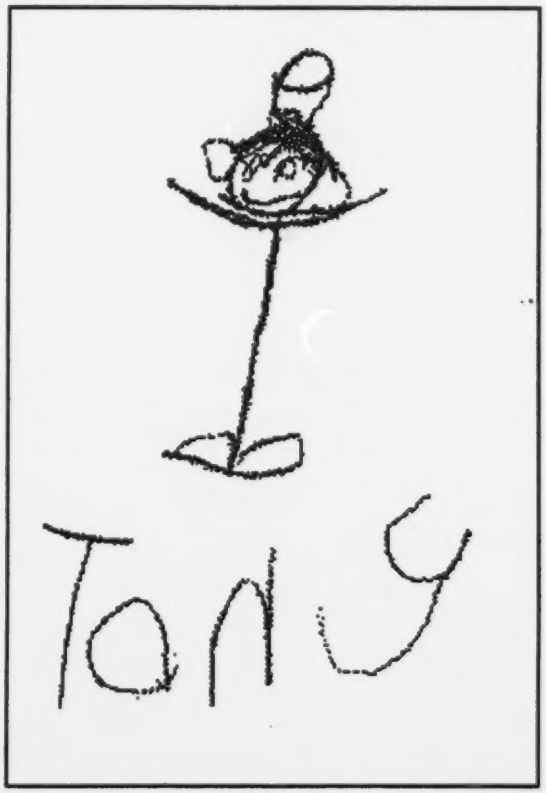
1991



4-year old
Paint and Brush
Exploration

Arizona preschools render a great service to the young people of our State by giving our smallest children a head start on the educational process. Children who attend these preschools will benefit from their good experiences throughout their lives.

It is with the desire to provide additional information for those who work with preschool children that this guide was prepared. We are grateful to the Arizona art teachers, early childhood professionals and parents who gave freely of their time to compile this document, to the children who gave works of art for our use, and to the editors for their contributions.



Kindergarten
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It is from professional knowledge and experience that special insights are gained into the role that art can play in the total and quality education of the youth of our State. It is always a pleasure, therefore, to work with others in the preparation of art materials for use by teachers and parents.

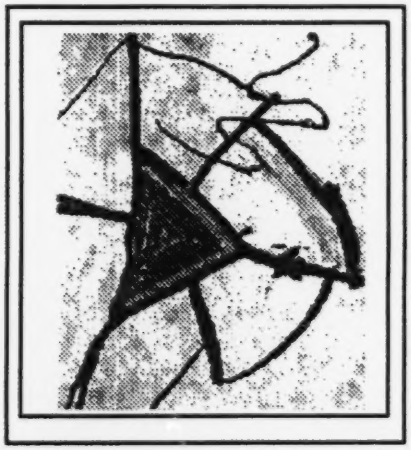
Deep appreciation is extended to Marianna S. Burton,who chaired the Early Childhood Advisory Committee. Appreciation is also extended to the members of that committee: . Diane Buchanan, Janie Cash, Maryann Cooke, Niki Glen, Danielle Haygood and to outside consultant, Eve Tutnick, who provided additional contributions. Each person gave generously of time and expertise in the preparation of the materials in this book.

Finally, a special thank you to Judy Kula who edited the materials and prepared the camera-ready copy for printing and to Ginny Brouch for layout and computer designing.

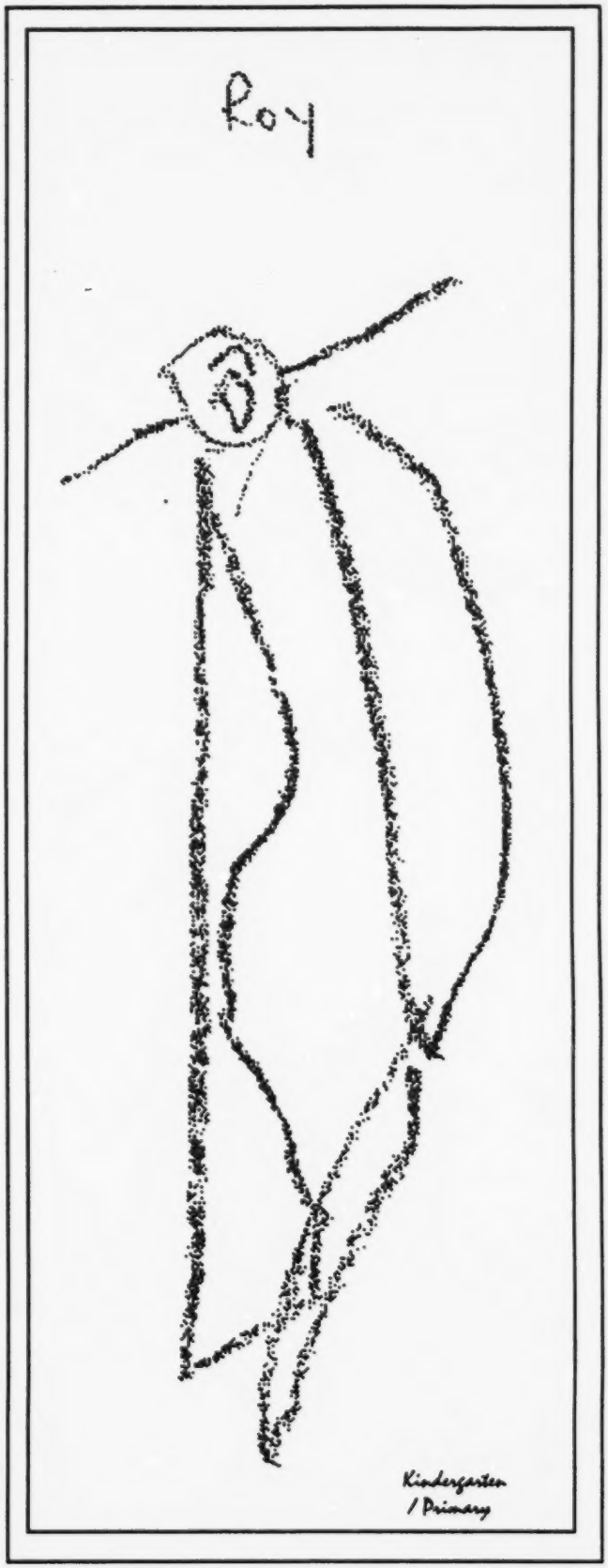
It is because of the efforts of many professionals from throughout Arizona that more and more instructional materials are becoming available as art education resources. All are to be deeply thanked for their deep commitment and volunteeer efforts so far above and beyond the daily tasks of teaching and working with youth in our schools.

Gretchen Boyer

Gretchen Boyer, Fine Arts Specialist
Arizona Department of Education : 1991



3-4-year old
Line Design



PREFACE

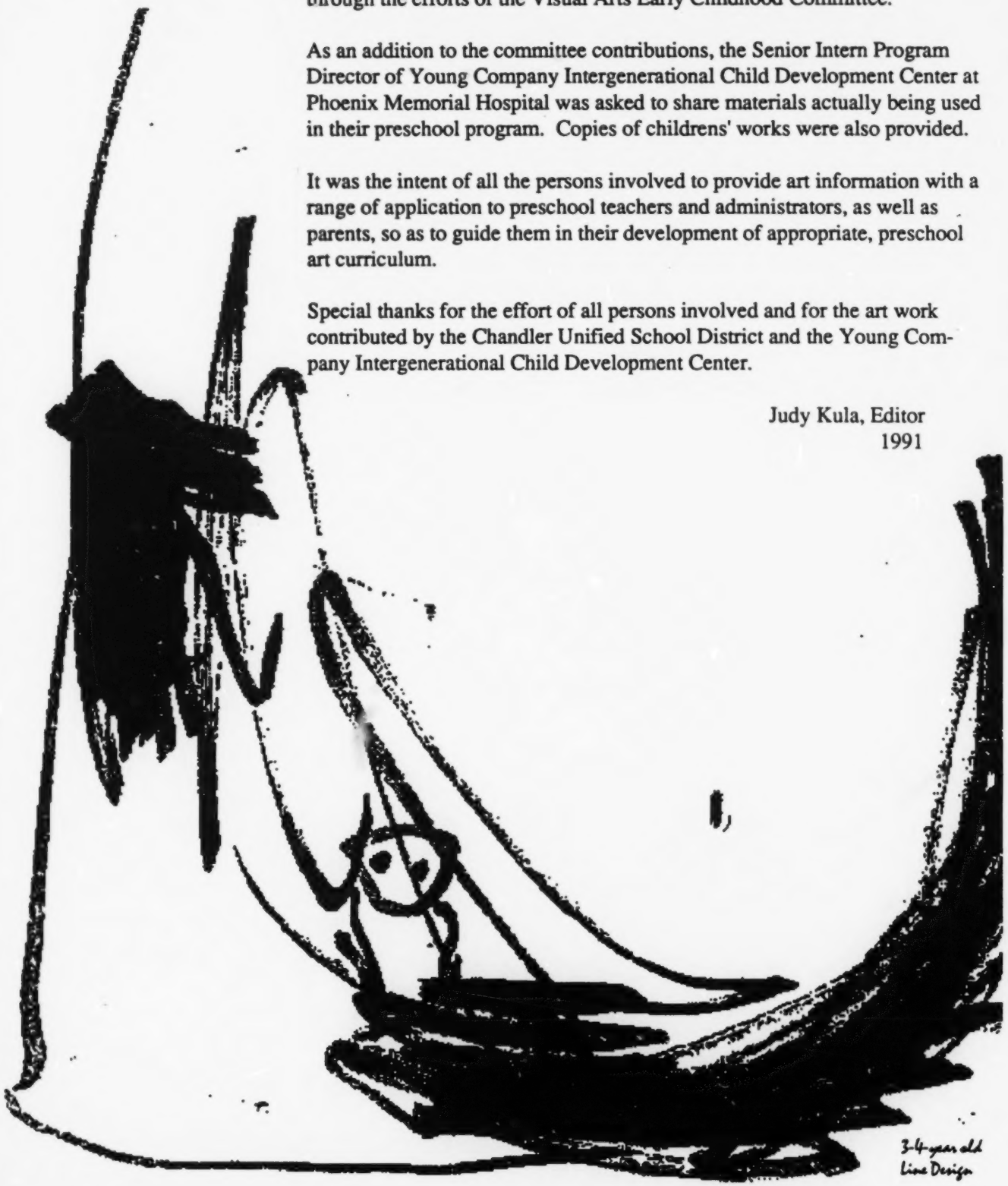
The Visual Arts Guide for Early Childhood was initially developed in 1990 through the efforts of the Visual Arts Early Childhood Committee.

As an addition to the committee contributions, the Senior Intern Program Director of Young Company Intergenerational Child Development Center at Phoenix Memorial Hospital was asked to share materials actually being used in their preschool program. Copies of childrens' works were also provided.

It was the intent of all the persons involved to provide art information with a range of application to preschool teachers and administrators, as well as parents, so as to guide them in their development of appropriate, preschool art curriculum.

Special thanks for the effort of all persons involved and for the art work contributed by the Chandler Unified School District and the Young Company Intergenerational Child Development Center.

Judy Kula, Editor
1991



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Kindergarten / Primary

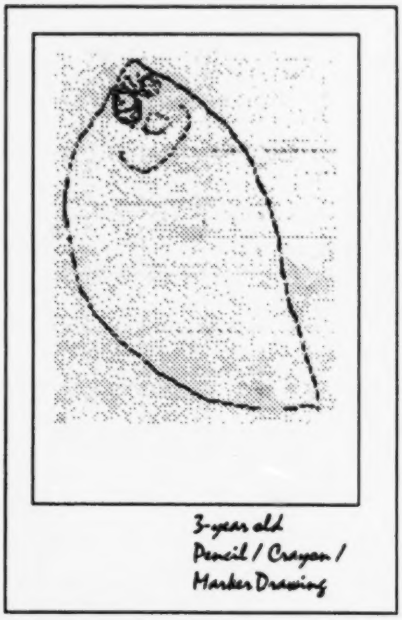
OVERVIEW OF THE DOCUMENT

The Basis of the Document

The intent of this document is to provide Arizona preschools with a guide of current knowledge in the Visual Arts. By utilizing this guide, preschool teachers and administrators should be able to develop their own curriculum to meet the needs of their students.

This document is broadly based to include all of the quality components set forth by the National Art Education Association. The Visual Arts Early Childhood Committee elected to maintain the three components developed in the 1988 *Arizona Visual Arts Essential Skills* document. These components are: **Art in Cultural Heritage, Aesthetic Assessment**, and **Creative Art Expression**. Further, the committee reserved the choice of approach to visual arts education for the discretion of the individual preschool program developers.

Preschool leaders may elect to develop a guide which reflects any one of the following approaches: Discipline-Based, Historical-Based, Studio-Based, Integrated Arts-Based, Visual/Perceptual-Based, or any other approach which contains all of the quality components. The Department of Education will provide assistance, upon request, to interested parties.



3-year old Pencil / Crayon / Marker Drawing

Components of a Quality Program

Three primary goals have been endorsed for the teaching of art:
1. making art, 2. looking and talking about art and, 3. art in culture and history.

1. Making art includes hands-on experiences following a lesson plan's objectives. The art or "products" should reflect as many unique solutions as there are children in the room.

2. Looking and talking about art includes describing, interpreting and evaluating art works created by the child and others, including famous artists. The ability to communicate one's feelings about art is an important skill.

3. Art in culture and history allows the teacher to incorporate art from Arizona's rich and diverse ethnic groups. Art from the past teaches us and our students about the way people from other cultures view their art forms.

Instruction in visual arts should reflect an awareness and understanding of developmental levels. Lessons should include sensory, aesthetic, cognitive and psychomotor experiences. These may be defined as:

sensory: responding to the senses — sight, sound, taste and smell;

aesthetic: having to do with feelings and emotions;

cognitive: based on thinking skills; and,

psychomotor: when your mind tells your hands what to do, and they do it.

Problem solving can be taught through the encouragement of experimentation, risk-taking and the acceptance of views other than one's own. The process of making the art is always considered more important than the product (the finished piece).

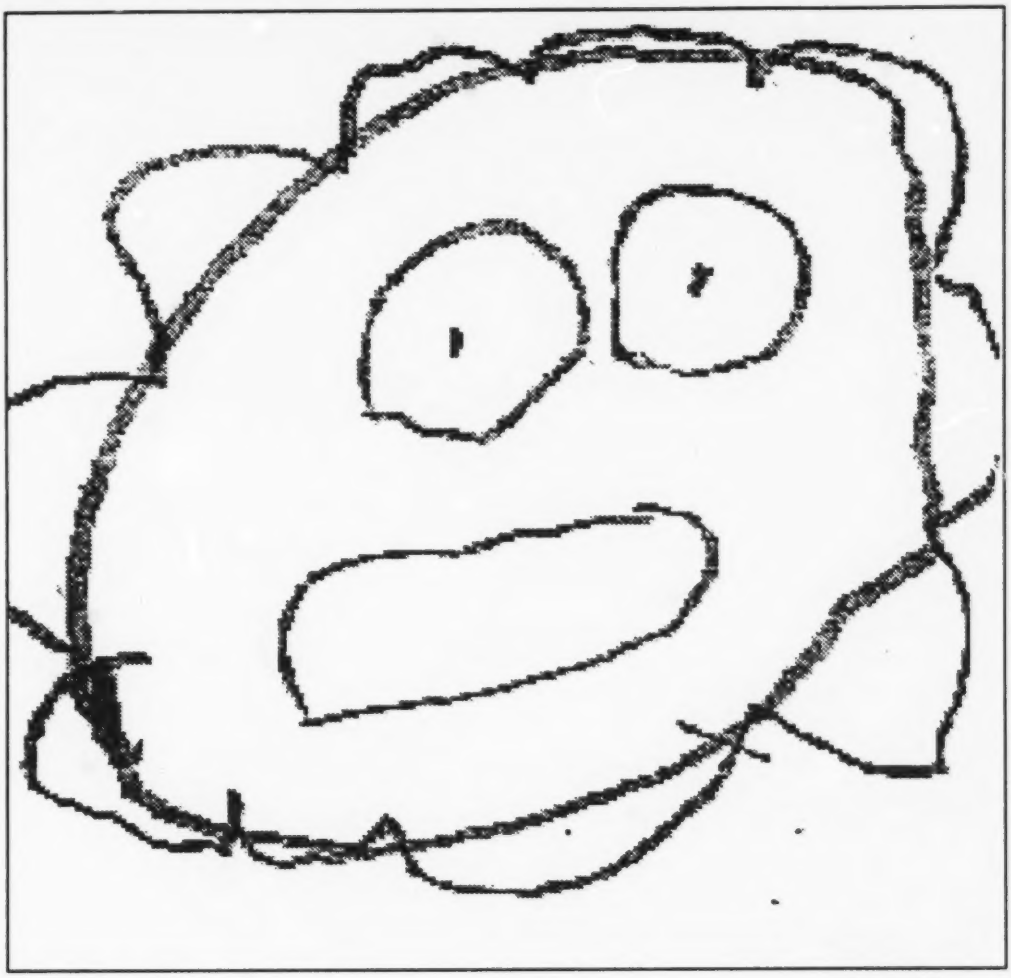
Arts education contributes not only to intellectual development and academic achievement but also to emotional and social growth.

4-year old
Paint painting

Partnerships / Relationships

All of the arts: music, drama / theatre, dance and visual arts should be taught at the preschool levels. Specialists familiar with child development should play a role in assuring flexibility in relevant aspects of the curriculum. Quality programs should include a partnership among teachers, parents, art endorsed specialists, artists, and community and cultural resources.

Elementary and preschool teachers and directors are encouraged to contact the Department of Education Fine Arts Specialist, the Arizona Commission on the Arts and the Arizona Art Education Association for resources and reference material. Teachers are encouraged to use their special interests and skills whenever appropriate and to draw upon the special interests and skills within the community.



3-year old
Pencil / Crayon / Marker Drawing

Characteristics of the Young Child

The developmental information included in this section presents a framework of characteristics from which appropriate learnings can be designed. While the information is presented within year spans, an individual child might share characteristics from several age levels.

Characteristics of the Young Child

AGE	VISUAL CHARACTERISTICS	PHYSICAL CHARACTERISTICS	MENTAL / EMOTIONAL CHARACTERISTICS
Toddlers 2 - 3 Years Old	-Matches forms according to color -Prefers high intensity colors. -Picks 1 or 2 dominant things from what he/she sees that are interesting or near him/her and that he/she has feelings about. -Makes scribbles or marks, emerging into symbolic or simple shape drawings. -Has concept of beauty. -Perceives a whole, cannot discriminate parts. -Can copy a circle.	-Limited coordination. -Limited motor control. -Little control over drawing tools. -Learns about things by moving and lifting them. -Spends very limited time on drawings. -Active: sits for very short amounts of time.	-Egocentric: believes you see things the same way he/she does. -Identifies with what he/she creates. -Self-identification: thoughts represent action (such as: he/she makes a drawing of a dog running, the crayon itself is running or the child is doing the running as if he/she was the dog. The child becomes the scribble). -Limited span of interest and concentration. -Grasps only one idea at a time. -Works as an individual.
Preschool 4 - 5 Years Old	-Symbolic drawings: uses simple shapes that stand for objects in the real world. -Paints what he/she knows, not what he/she sees. -Matches colored geometric shapes according to form. -Responds best to: bright and contrasting colors, familiar objects, simple composition. -Balances his/her pictures. -Draws recognizable shapes and can give names to what he/she draws. -Copies geometric shapes. -Selects certain colors for specific parts of his/her drawings.	-Spends more time on his/her drawings. -Has good control over what he/she does. -Underdeveloped muscles. -Limited hand/eye coordination -Active: does not sit for long periods of time. -Readily adjusts to a variety of drawing tools.	
Kindergarten First Grade 6 - 7 Years Old	-Unrealistic size and placement of objects. -Dominant objects may be drawn larger than other objects. -Color not related to nature. -Uses geometric shapes. -Leaves out unimportant things. -Symbolic drawings: uses simple shapes that stand for objects in the real world. -Sees objects at his/her eye level -Organizes picture with a bottom, sky-line and air in between. -Has awareness of textures and how things feel. -Can identify shades of colors; darkness and lightness. -Knows about shadows.	-Underdeveloped muscles. -Limited hand/eye coordination. -Active: does not sit for long periods of time.	-Egocentric: believes you see things the same way he/she does. -Limited span of interest and concentration. -Desires quick results. Cares little about adult interpretation of his/her drawings. -Usually grasps only one idea at a time. -Works as an individual.

Characteristics of the Young Child, Continued.

AGE	VISUAL CHARACTERISTICS	PHYSICAL CHARACTERISTICS	MENTAL / EMOTIONAL CHARACTERISTICS
Second Grade 8 Years Old	-Divides sky and ground according to a base line. -More detail in drawing. -Begins to show an awareness of realistic color. -Increases the use of symbols in art work and understanding of his/her world broadens. -Mixes colors to create new ones. -Understands how to mix colors to make them lighter or darker. -Can do simple processes in weaving, stitching and applique. -Uses overlapping. -Understands size relationships. -Can create illusion of texture. -Uses variety in all-over pattern.	-Growth in motor control, although ability to make fine detail is limited. -Very active, enjoys movement. -Likes experiences involving putting together and building of materials.	-Little purposeful or intentional use of design. -Shows joy and enthusiasm in creating. -Concentrates best on one thing at a time. -Longer interest span, although still limited. -Reacts to experiences that arouse curiosity. Begins to work on group activities.
Third Grade 9 Years Old	-Overlaps objects to show distance: background, middle and foreground. -Tries to show several views or perspective: top, side, front and back. -Begins using natural forms rather than geometric shapes. -Shows greater detail. -Concerned with realistic sizes and proportions. -Strives for naturalistic or real color. -Uses more advanced crayon and color techniques. -Uses contrast. -Draws simple action figures. -Can do simple lettering.	-Smaller muscles are better developed. -Growth in motor abilities. -Demonstrates greater skill in using simple art tools. -Greater control and coordination in handling art materials.	-Likes to use and keep finished art project. -Develops better perception, can make clearer distinctions between objects. -Uses purposeful planning. -Greater ability to concentrate. -Becomes interested in the end result. -More selectivity in collecting and arranging forms. -Likes to work with new or unfamiliar things. -Enjoys group activities. -Uses art as a means of self-expression - shows originality. -Shows greater confidence in his/her abilities.

4-year old
Paint / Brush
Exploration

VISUAL ART SKILLS

The visual arts skills presented in this section represent the Visual Arts Early Childhood Committee's adaptation of the visual arts skills developed for levels K-3 as included in the *Arizona Visual Arts Essential Skills* document published by the Arizona Department of Education in 1988.

The skills are presented as a guide to developing lesson plans with appropriate art learnings / skills.

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VISUAL ART SKILLS

COMPONENT : ART IN CULTURAL HERITAGE

LEVEL : Preschool

GOAL: A. To acquire knowledge of events and awareness of symbols and objectives as they relate to self (home and school), community (local, state, national / international and ethnic influences) and history

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Visit galleries, museums and studios	1. Participate in simulation of a "gallery" in school setting using student art or fine art prints and oral discussion	Evaluates student identification and discrimination, student's ability to use new words to discuss art
2. Observe, listen to, read about and describe the objects and events from the various ethnic, cultural and historical influences in Arizona.	2. Participate in oral discussion, matching and sorting activities, games, simulations, art forms, etc., which identify various ethnic, cultural and historical influences in Arizona	Monitors student identification of and description of various cultural and historical themes; naming and identification of specific art products of those ethnic groups most significant to the local community, as demonstrated in discussion, activities, etc.
3. Identify and place art forms and other objects of a given culture in correct categories (Oriental, African, American Indian, etc.)	3. Participate in oral discussion, matching and sorting activities, games, etc., which identify cultural categories	Monitors student identification, recognition and description of various cultural and historical themes

COMPONENT : AESTHETIC ASSESSMENT

LEVEL: Preschool
GOAL : B. To acquire knowledge of artists, discriminate and analyze artistic characteristics and mood, increase the capacity to perceive, respond and be sensitive to the natural environment and human creations.

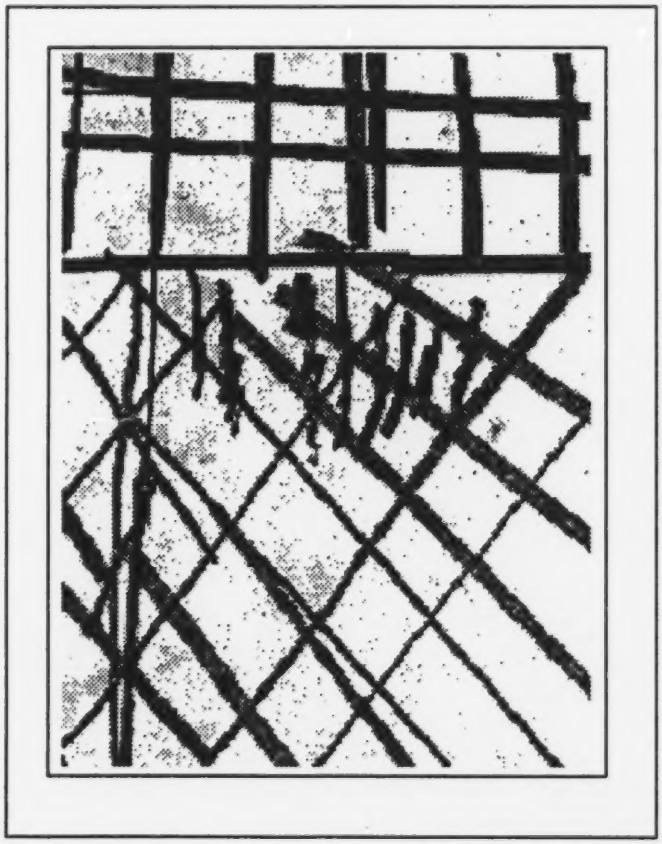
OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Identify and discriminate media in adult art	1. Participate in oral discussion, game or matching activity	Evaluates student recognition of different media in adult art
2. Identify and discriminate techniques of art in observed pieces (sculpture, painting, drawing, etc.)	2. Participate in oral discussion, game, matching activity, etc., that demonstrates ability to identify techniques of art	
3. Observe a guest artist in the school setting, engage in discussion of media, technique, etc.	3. Participate in oral discussion	
4. Describe feeling (artistic mood) of observed works of art	4. Participate in oral discussion	Monitors student accurate identification of sensory stimulation (visual, tactile, auditory, olfactory, taste); recognition and interpretation of artistic mood, style; and appraisal, choice or defense of what is seen by means of tape recording, VCR recording, rating scale or checklist geared to oral discussion.

COMPONENT : CREATIVE ART EXPRESSION

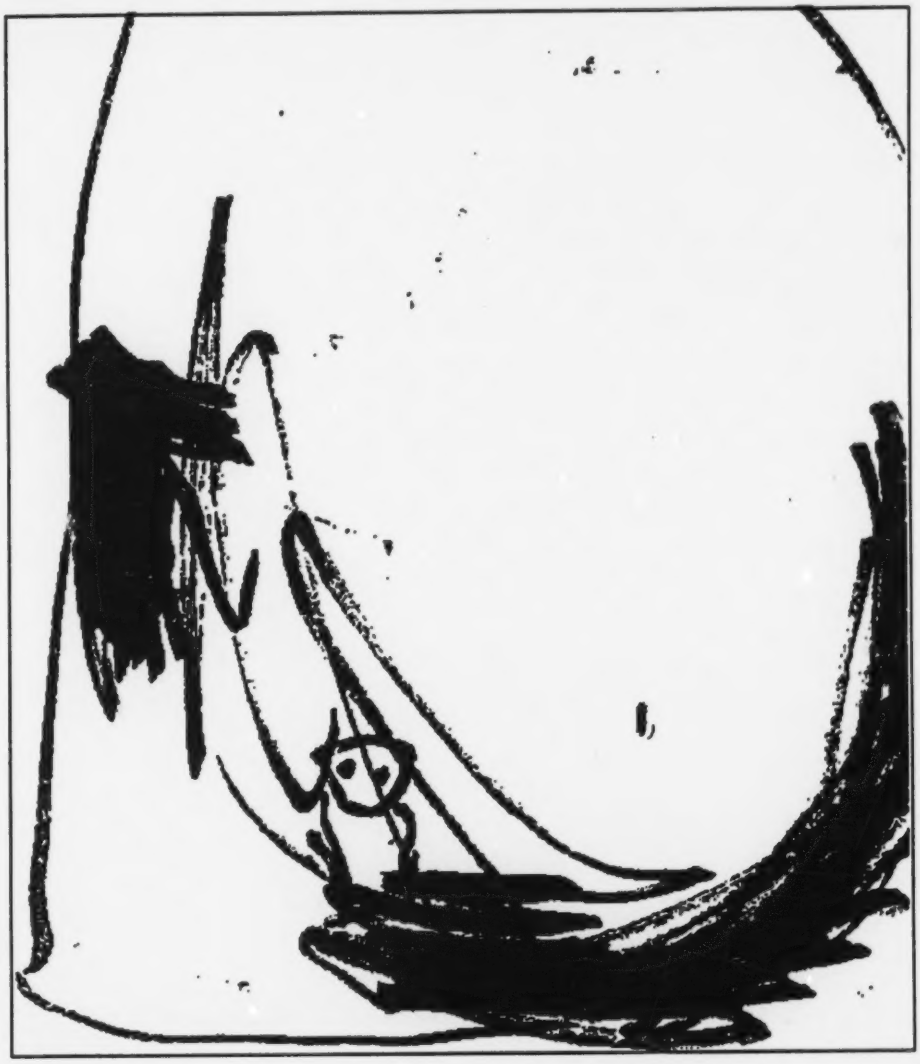
LEVEL: Preschool

GOAL : C. To acquire artistic knowledge for applying art elements

OBJECTIVE PROCESSES AND SKILLS	SUGGESTED OUTCOMES	SUGGESTED EVALUATION
	The student will be able to:	The teacher:
1. Experience and experiment with various two- and three-dimensional materials	Create two- or three-dimensional works and orally discuss the feeling, idea or experience used as motivation	Observes student constructional skills as exhibited in composition/ project, collects anecdotal record demonstrating student's use of vocabulary.
2. To express visually personal ideas, feelings and experiences	Explore and discover uses and limitations of art materials	
3. Develop competency in the use of art materials	Create compositions/projects by manipulating materials	



4-year old
Line & Marker
Exploration



3-4-year old
Lion Design

LESSON PLANNING

This section includes a comprehensive lesson plan format designed by the Visual Arts Early Childhood Committee.

WHY MAKE LESSON PLANS?

Lesson planning is a means of organizing your ideas so that you are better prepared for teaching. Because lesson plans are a kind of mental practice for classroom action, the amount of detail in a plan should be no greater than what you feel you need to include to be adequately prepared.

DEFINITIONS OF LESSON PLAN TERMS

Activity:	the title of the lesson or the key concept of the lesson you will teach.
Age Level:	the age of the children in years, for which the lesson is appropriate.
Reference:	the specific goal(s) and objective(s) of the Arizona Visual Arts Skills guide to which each lesson will correspond.
Motivation (Attention Getter):	to take student's minds off other matters and to focus them on the purpose and content of the lesson.
Objectives:	the learning anticipated as a result of the lesson and why that learning will be interesting and/or valuable to the student.
Materials:	the specific supplies needed to teach the lesson.
Procedure:	a step-by-step guide needed by the children to achieve the desired process or skill of the lesson.
Check for Understanding:	a question or questions asked by the teacher to make sure students understand what they are to do and how to go about doing it.
Independent Practice:	the children's ability to perform satisfactorily the lesson's objective(s) and procedure without the guidance of the teacher.
Closure:	a summary statement of what the children learned from the lesson.
Comments:	notes explaining, illustrating or criticizing the lesson and possible ways to improve it before using it again.
Extensions:	suggestions for expanding the information provided in the lesson.
Integration:	ways to unite or coordinate the lesson with other appropriate knowledge in art as well as in other subject areas.

LESSON PLAN FORMAT (Please Copy This Form As Needed)

ACTIVITY:

AGE LEVEL:

REFERENCE:

MOTIVATION
(Attention Getter):

OBJECTIVES:

MATERIALS:

PROCEDURE:

CHECK FOR
UNDERSTANDING:

INDEPENDENT
PRACTICE:
(Student Activity)

CLOSURE
(What did
they learn):

COMMENTS /
EXTENSIONS /
INTEGRATION:

20

4-year old
Paint / Brush
Exploration

LESSON PLAN EXAMPLES

The following lesson plans were developed by the Visual Arts Early Childhood Committee to serve as sample lessons appropriate for preschool. Each lesson follows the format developed by the committee and refers to the specific skill(s) listed in the Visual Arts Skills section.

With minor variations, these lessons can be further altered to include other art skills as well.

ART IN CULTURAL HERITAGE

ACTIVITY: Using color to express feelings of life

AGE LEVEL: Preschool

REFERENCE: A2, A3 and C2

MOTIVATION (Attention Getter): Ask children where color comes from. Ask them if they would rather be very brightly colored (clothes) or black and white only. Initiate a discussion about color.

OBJECTIVES: The child will:
1. Observe, listen to, and discuss objects and events related to the Indian culture.
2. Explore and discover qualities of color.
3. Create a two-dimensional work based on feelings, ideas and experiences.

MATERIALS: *Arrow to the Sun* by Gerald McDermott, large white paper, paints or markers.

PROCEDURE: *Prepare a work area ahead of time, having markers or paints with water containers, brushes and lots of bright paints.

Read the book, *Arrow to the Sun*. Question children as you go along. (What would it feel like to look for your father or mother? How would it feel to be black and white with no color on your clothes? How do you think the boy felt? Do you think he felt different? What do you think happened in the Kivas?) End the book by asking, "What would it feel like to be changed by the sun? What would you look like?"

Have the children go to work area and begin drawing or painting what they would look like if transformed by the sun from black to color.

CHECK FOR UNDERSTANDING: Observe each child to make sure he/she understands the objectives of the lesson. Talk with children about what they are doing. Have them tell you about their drawing or painting.

INDEPENDENT PRACTICE: (Student Activity) Children will draw and/or paint their interpretation of what it would look like to be changed by the sun into many colors. Some children may be using Indian type design. Every interpretation is right.

CLOSURE (What did they learn): Ask children to stand and face each other, holding up their pictures so everyone can see. Go around the group and ask each child to talk about his/her work. Encourage them to discuss their feelings about their pictures.

COMMENTS EXTENSIONS INTEGRATION: Follow up with other lessons about aspects of Indian culture such as music, dance and other art activities.

AESTHETIC AWARENESS

ACTIVITY:	Guest Artist
AGE LEVEL:	Preschool
REFERENCE:	B3 (also could be A2 and A3)
MOTIVATION (Attention Getter):	Prepare children for guest artist by telling them enough of what they will hear, see and do to pique their interest.
OBJECTIVES:	The child will: 1. Observe a guest artist in the school setting. 2. Participate in oral discussion.
MATERIALS:	Be familiar with the guest artist's agenda. If he/she will be demonstrating, have any material needs on hand and a work area arranged. Have an area for art to be displayed.
PROCEDURE:	Prior to guest artist day, teach children how to behave when a guest artist visits. Talk about art work, what can and cannot be touched so that children will know what to expect and how to act when the guest comes. Arrange seating so that all children can see, hear and participate.
CHECK FOR UNDERSTANDING:	Listen to children's responses and body language to be sure they are understanding what is going on.
INDEPENDENT PRACTICE: (Student Activity)	Encourage children to be actively involved in all aspects of the presentation.
CLOSURE (What did they learn):	Ask children what they learned today. Listen to responses and use those answers to generate more probing questions.
COMMENTS / EXTENSIONS / INTEGRATION:	*Note: When selecting a guest artist, choose someone who has worked with small children. An artist can show his/her art and demonstrate how to make it. Follow-up lessons can include an activity where children can use the same media and methods, such as a potter artist and a lesson on making simple clay objects.

CREATIVE ART EXPRESSION

ACTIVITY:	Edible Collage
AGE LEVEL:	Preschool
REFERENCE:	C1
MOTIVATION (Attention Getter):	Show and discuss shapes of edible collage materials and circles, squares, lines, etc., around the room and on children's clothing.
OBJECTIVES:	Experience and experiment with various two- and three-dimensional materials. Learner will use line, shape and composition and will use shape and color in repeating pattern or in random placement while creating an edible collage.
MATERIALS:	Paper plates and tortillas, honey or peanut butter, cheese balls, Cheerios, pretzel sticks, etc. Anything with shape or line in various colors.
PROCEDURE:	Discuss circle, square, line, etc. Discuss placement of food objects (pattern). Demonstrate and plan out loud. Encourage everyone to do his/her own unique and different design. Spread honey or peanut butter on tortilla on top of paper plate. Have collage items available for student to select. Have students assemble work. Discuss and look at each others' work and then eat the works.
CHECK FOR UNDERSTANDING:	Does anyone have an idea how to make a square with four straight pretzel sticks? Is this circle (cheese ball) bigger or smaller than this one (cheerio)? Ask about circles in a row. Point out that they can form a line of circles.
INDEPENDENT PRACTICE: (Student Activity)	Create a collage.
CLOSURE (What did they learn):	Observe contrast while discussing final work. Point out patterns in design. Mention repetition of shape and color. Have students talk about their collages and then eat them.
COMMENTS / EXTENSIONS / INTEGRATION:	Use works by Paul Klee or other abstract artist works as motivational tie in to this project.

CREATIVE ART EXPRESSION

ACTIVITY: Qualities of line, group project.

AGE LEVEL: Preschool

REFERENCE: C1 and C2

MOTIVATION (Attention Getter): Using ribbons, string, scarves, pieces of paper, material etc., in three- or four- foot lengths and various widths, have children dance around room making the materials "fly", making lines in the air. Ask children to notice the lines they are making.

OBJECTIVES: The children will:
1. Work together on group projects.
2. Discover qualities of line.

MATERIALS: Above-mentioned materials, several large lengths of butcher paper, drawing tools like crayons, thick and thin markers, chubby crayons (see *NOTE), and colored chalk for each group of children.

PROCEDURE: Teacher demonstration on how to use tools to make lines of various widths such as using sides of crayons and chalk as well as points. Separate children into groups of four or five, each group having its own large butcher paper and marking tools.

CHECK FOR UNDERSTANDING: Observe each group of children. Are they making all kinds of lines (zig-zag, straight, curved, diagonal, broken)? Are the lengths and widths varying?

INDEPENDENT PRACTICE: (Student Activity) Working together, children will make lines on paper using thick and thin, curved, diagonal, short, long, straight, etc., using all kinds of marking tools.

CLOSURE (What did they learn): Ask children to point to various lines such as straight, diagonal, wavy or have children tell what kind of lines they have made and if they are thick or thin.

COMMENTS / EXTENSIONS / INTEGRATION: This lesson can go well with social skills or getting to know each other because it is a group effort.

*NOTE: Make chubby crayons by melting old bits and pieces of crayons (paper removed) in muffin tins. Use paper liners and watch carefully. Crayons melt quickly in moderate oven. These crayons are great for making texture rubbings also and fit nicely in little hands. This is a great way to use up broken crayons. They can be melted according to colors or mixed.

AESTHETIC ASSESSMENT

ACTIVITY: Masks with paper mache (or second choice paper plates or paper bags).

AGE LEVEL: Preschool

REFERENCE: B4

MOTIVATION (Attention Getter): Books of African or Mexican masks. *Afro-American Artist* by Elsa Hoing Fine, *History of Art* by Janson, and *The Popular Arts of Mexico* by Kolin Toneyama.

Actual masks from Mexico or Africa, other pictures, slides, etc., of masks.

OBJECTIVES: To describe feeling, artistic mood of observed work of art.

MATERIALS: Tempera paint, brushes, newspaper, tissue paper, oak tag paper, aluminum foil, wheat paste, yarn, raffia, anything to make masks, hair, etc.

PROCEDURE: Observe and discuss types of masks with various moods: happy, sad, scary, calm, regal, etc. Discuss masks. Discuss moods. Plan to do a mask. Think and talk about making a mask.

Mold aluminum foil to face, cut out eye and nose holes. Cover with small strips of paper mache. Let dry and trim edges.

Day 2. Can do second layer and add ears, eyes, noses, eyebrows and other three-dimensional forms with masking tape.

Day 3. Paint background and add raffia or tissue paper for hair.

Day 4. Review mood and feelings, also lines and circles and paint mask.

CHECK FOR UNDERSTANDING: Hold up masks and ask, "What feeling do you get from this mask?" Check throughout on understanding procedures: i.e., wiping off excess paper mache, etc.

INDEPENDENT PRACTICE: (Student Activity) Discussion on moods and masks. Create a mask.

CLOSURE (What did they learn): Stand up and hold mask over face for rest of class to see. Ask about various moods of student work (lots of right answers. . . every mask is different and unique and special).

COMMENTS / EXTENSIONS / INTEGRATION: Act out a parade of masks.

This project is a good one to tie into moods and feelings one gets from looking at many two- and three-dimensional art works such as paintings, collages, sculptures, and video work.

PAPER MACHE

Mix water and wheat paste or wallpaper paste as directions state. Use strips of newspaper and pull through paste mixture. Wipe off excess by dragging the paper between two fingers. Place strips on mask form. Several thin coats which are allowed to dry are better than one thick coat.

ART IN CULTURAL HERITAGE

ACTIVITY: Small animals of clay or playdough.

AGE LEVEL: Preschool

REFERENCE: A2

MOTIVATION (Attention Getter): Map of Mexico, *The Popular Arts of Mexico* by Kojin Toneyama, pictures, sculptures, etc., from Oaxaca, Mexico. Point out all animals are different.

OBJECTIVES: To observe, describe, place events from cultural heritage of Mexico (Oaxaca).

MATERIALS:

Earth Clay		Playdough
Newspaper to work on		Flour: 1/2 cup
Clay tools or	OR	Salt: 1/2 cup
Tongue depressors		Water as needed to slightly moisten.

PROCEDURE: Day 1. Show animals, discuss designs, names of animals. Demonstrate making a ball and pulling forms. Basic clay techniques (see *Doing Art Together* by Muriel Silbersein-Storfer). let pieces dry slowly.

Day 2. Review and show designs. Paint animals. Paint background first. Patterns of dots and lines.

CHECK FOR UNDERSTANDING: Day 1. Watch as children work and repeat clay techniques.

Day 2. After discussion, before painting, have children point out dots and lines on animal photos or on sample sculptures form Mexico. Point out how brush strokes were used to achieve certain effects.

INDEPENDENT PRACTICE: (Student Activity)

1. Create a small sculpture.
2. Paint sculpture.

CLOSURE (What did they learn): Emphasize process not product. Have each student hold up his/her piece. Discuss color and line, also different animals and their various shapes and forms. Discuss feelings that animals express.

COMMENTS / EXTENSIONS / INTEGRATION: Visit museum. Discuss trips to Mexico (show slides). FInd out more about background of sculpture and pottery from Mexico (how made and fired, families working on pieces, etc.). Share information with children.

NOTE: Younger children do not need to "make something". The experience of working with clay many times will allow the normal development of the desire to produce a final product at the appropriate stage. Older preschool children enjoy the idea of making their own unique animal sculpture.

CLAY

Clay or playdough may be stored in air-tight containers before use. After pieces have been formed, let dry slowly by placing under a plastic bag. Allow some space for air to get in slowly. After clay pieces are fairly dry, you can remove plastic bags and finish drying

AESTHETIC ASSESSMENT

ACTIVITY: Washing river rocks / Henry Moore Sculpture

AGE LEVEL: Preschool to Third Grade

REFERENCE: B4

MOTIVATION (Attention Getter): Show pictures of Henry Moore sculptures, describing smooth lines and textures and telling the student if the sculpture is metal or stone. Discuss colors, textures and shape. Tell students, "Sculptures can be found right under our feet."

OBJECTIVES: The student will use the words (or be able to point to) sculpture, smooth, metal and stone as appropriate.

MATERIALS: Plastic bowls or buckets, water, river rocks, paper towels.

PROCEDURE: Teacher dips rock in water to make it shiny. Have students observe smoothness, color. have each student wash one rock.

CHECK FOR UNDERSTANDING: Ask students to raise their hands if their rocks are smooth.

INDEPENDENT PRACTICE: (Student Activity) Students, in groups of two or three around each bucket, wash the remaining rocks. Do not dry them.

CLOSURE (What did they learn): Ask the students how the rocks are like Henry Moore's sculpture. Are the rocks as big as his sculptures? Are the rocks metal or stone?

COMMENTS / EXTENSIONS / INTEGRATION: Sculptural forms could be modeled out of playdough or modeling clay in the style of Henry Moore.

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CREATIVE ART EXPRESSION

ACTIVITY:	Texture Collage
AGE LEVEL:	Preschool
REFERENCE:	C1
MOTIVATION (Attention Getter):	Using the painting, "Peaceable Kingdom" by Edward Hicks, discuss how the artist shows the texture of the fur of the animals. Collect a powder puff, rock, sandpaper, toothbrush, bristle block, etc., in a paper bag and allow the students to feel without looking. Use texture words to describe the items: smooth, rough, soft.
OBJECTIVES:	The student will make a texture collage using smooth, rough and soft materials.
MATERIALS:	3" x 4" tag or construction paper, cut swatches of material to paste (fabric, batting, feathers, sandpaper, leather, plastic, etc.), paste, 12" x 18" sheet of construction paper, markers. Optional: Large sheet mural paper for a group project.
PROCEDURE:	Paste swatch of cut material to 3" x 4" tag. Ask students to identify if the material is smooth, rough or soft. Using your imagination and with student input, draw nose, ears, legs, etc., of your animal. Depending on age level you may wish to cut out the animal.
CHECK FOR UNDERSTANDING:	Ask each student to start by making one animal. When finished with the first animal, have him/her tell the class if his/her animal is smooth, rough or soft.
INDEPENDENT PRACTICE: (Student Activity)	Students paste material to tag, draw animals and, if possible, cut them out. Students then paste their animals to a 12" x 18" sheet of construction paper or a mural if a group project is planned.
CLOSURE (What did they learn):	Ask students to show by pointing to their animals the texture of rough, smooth and soft.
COMMENTS / EXTENSIONS / INTEGRATION:	Have students color in background to put their animals in an environment, allowing them to choose that setting, be it K-Mart or the jungle. Show pictures of animals cut from magazines, asking students how it would feel to touch them, naming each animal as you show it.

AESTHETIC ASSESSMENT

ACTIVITY: Pattern

AGE LEVEL: Kindergarten to Third Grade

REFERENCE: C1

MOTIVATION (Attention Getter): Have student repeat the same clap as you clap. Explain that you are clapping a pattern or something that repeats over and over. Continue with the fact that in art we use line, shape and color to make a repeated pattern. Identify a pattern in the room.

OBJECTIVES: The student will identify and produce patterns of line or color.

MATERIALS: 9" x 12" white paper, markers.

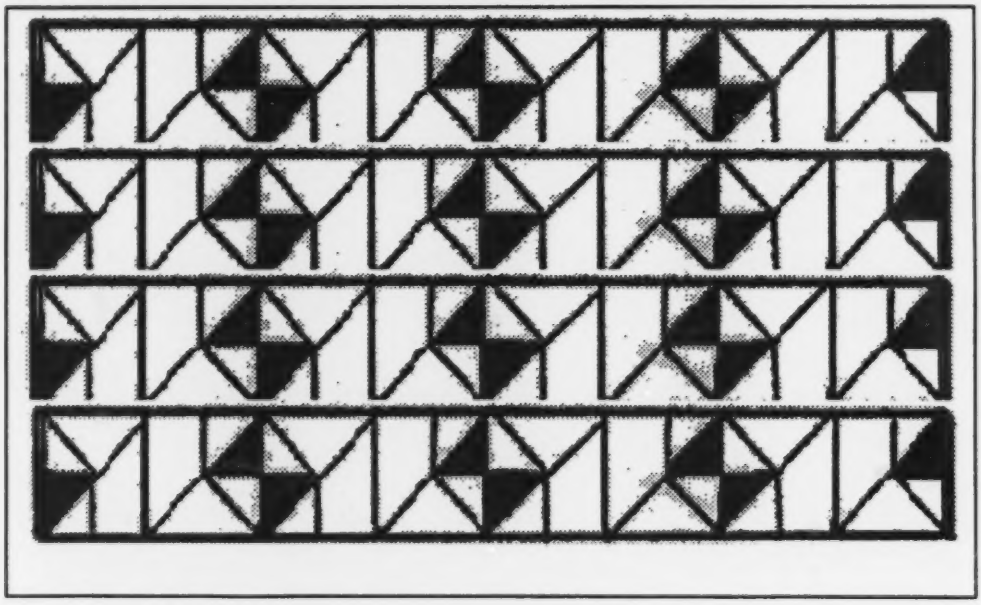
PROCEDURE: Ask students to find visual patterns in the room, on their clothes, etc. Fold paper into fourths, demonstrate and ask students to follow you. Unfold paper. In first square draw a pattern that repeats line, shape and/or color. Ask students to create their own pattern in first square.

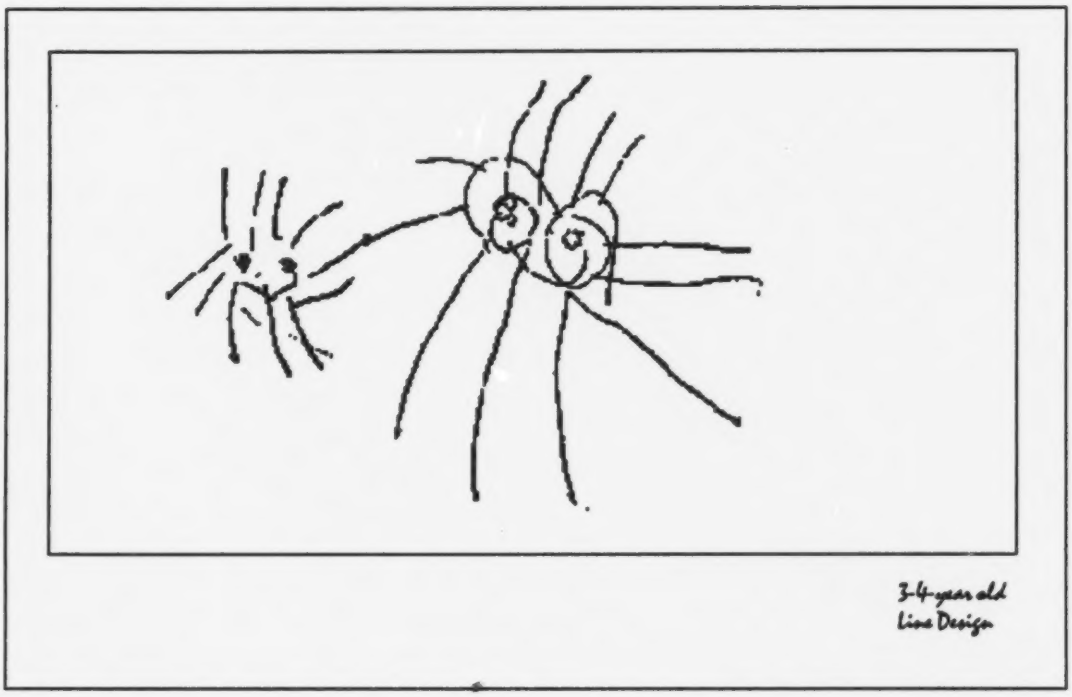
CHECK FOR UNDERSTANDING: Check each student's progress on the first section before allowing him/her to go on to the next three.

INDEPENDENT PRACTICE: (Student Activity) Students fill last three squares with their invented designs.

CLOSURE (What did they learn): Ask each student to stand and face class and point to the area on his/her page which he/she feels shows repeated pattern best.

COMMENTS / EXTENSIONS / INTEGRATION: Look in classroom library for examples of pattern used in illustration. Bring in a can or carton from your home that uses pattern (Diet Pepsi, Kingston Salt, etc.). From your local school or public library, borrow an historical print that clearly shows pattern.





3-4-year old
Line Design

ANOTHER APPROACH

This section represents contributions from Young Company Intergenerational Child Development Center at Phoenix Memorial Hospital. Eve Tutnick, Senior Intern Program Director, has shared some of the center's philosophy as well as sample ideas for lessons, a format for planning art activities and samples of this format.

Notes have been added to each art lesson to indicate the specific Visual Art Skill(s) reference.

Preschool Art

The art experience is an important and multifaceted component of the preschool curriculum. Art, with its sensory application, helps children learn as their thinking and experience interact.

Young children (3-4-5 year olds) learn by doing and so it is the process of their experience rather than the product that is important. It is vital to prepare the art curriculum and environment so that it stimulates and fosters self-expression in which there are no right or wrong ways to use materials. It is important that every child have the opportunity to create from his/her own imagination and experiment with media at his/her developmental level, free of models and adult expectations.

The preschool age child creates spontaneously and needs to move through the art experience at his/her own pace. When the young child is encouraged to work this way he/she grows in independence and develops confidence in his/her own ability to make decisions, solve problems and set standards.

As young children have limited language, art allows a safe outlet for thoughts and feelings. Art is a visible language through which children can relate their experiences.

The teachers of young children need to guide and facilitate pleasurable, challenging and relevant open-ended activities in which each child can experience accomplishment and success at his/her own developmental level. This goal is met by providing age and ability appropriate tasks.

The hands off approach, by teachers, helps children develop a sense of ownership and trust in their own creativity. The praise and encouragement given by teachers fosters greater motivation and exploration by children.

Art adds great value and purpose to the education of young children:

- It's fun
- It encourages creativity
- Allows for exploration of art media
- Promotes accomplishment and success
- Enhances cognitive development
- Allows for expression of thoughts and feelings
- Allows for expression of individuality
- Develops fine motor skills
- Develops eye hand coordination
- Develops cause and effect learning
- Develops language and communication skills
- Develops aesthetic sense
- Encourages exploration of color, texture, design

The most important aspect of art for young children is the opportunity to explore and experiment, freely, with materials. Painting, clay, prints, collage, weaving and puppetry are just the beginning. Use your imagination and the many age appropriate materials and idea sources available.

4 year old
Paint / Brush
Exploration

1. Fingerpainting on Trays

Set plastic trays on child size tables and put several dishes with fingerpaints on table. Show children how to put 1 or 2 tablespoons of paint on their trays. Let each child fingerpaint his/her own way. When children are finished fingerpainting on the trays, suggest that they make hand prints on paper. Then have them wash the trays and their hands. 1-4 children. 15-20 minutes. Art area should be near water for clean up.

NOTE:

Satisfies skills C-1 and C-2.

2. Painting with Different Brushes

Tape large sheets of paper on easel, table or outside wall. Put out several paint dishes and a selection of different kinds of brushes. Use large and small art brushes, painters' brushes, and sponge brushes (have several of each kind). Let children select brushes and paint their own way. Talk about the strokes the brush makes. Talk about colors. 1-4 children. 15-20 minutes. Art area or outside near water for clean up.

NOTE:

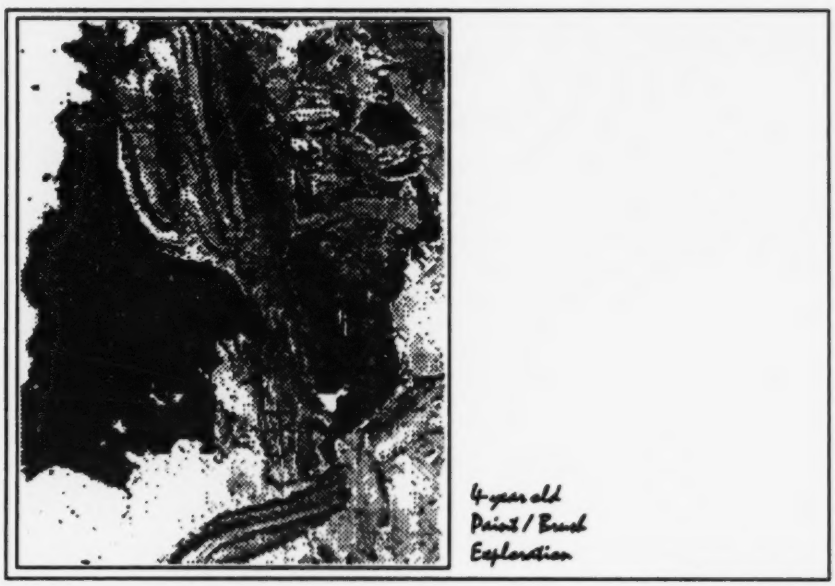
Satisfies skills C-1, 2 and 3 and B-2.

3. Stringing Things

Put out a tray or dishes with items that have holes for stringing such as macaroni, straws, buttons, spools, beads, styrofoam with holes punched out. Put out coated wire or yarn with ends taped to pass through objects. Let children select items to string on wire or yarn to make a necklace or just for the experience. Talk with children about their selections. 1-4 children. 15-20 minutes. Art or manipulation area.

NOTE:

Satisfies skills C-1 and C-3. By adding information about necklaces from Native American culture, skill A-1 could also be included.



4-year old
Paint / Brush
Exploration

Lesson Plan Format
(Copy as needed)

NAME:_____ _____

DATE:_____

HOW TO PLAN AN ACTIVITY

1. What kind of activity is it? List interest area and/or specific skills.

   LARGE SMALL INDIVIDUAL ACTIVITY (Circle)

2. What materials are needed to PREPARE and PRESENT? List them all.

   A. D.
   B. E.
   C. F.

3. How much or how many do you need?

4. How much time is needed (minutes, days)?

5. How many children will be involved at a time?
   How many children will be involved all together?

6. What will the teacher do (aid, intern)? List everything.

   A.
   B.
   C.
   D.
   E.

7. What will children do? List everything.

   A. D.
   B. E.
   C. F.

8. Where will activity take place?

9. What concepts are taught?

   A. D.
   B. E.
   C. F.

(Attach additional sheet if more space is needed)

NAME:_____ Creative Media
Sponge Paint

DATE:_____

HOW TO PLAN AN ACTIVITY

NOTE:

Satisfies skills C-1, C-2, C-3.

1. What kind of activity is it? List interest area and/or specific skills.

Art LARGE (SMALL) INDIVIDUAL ACTIVITY (Circle)

2. What materials are needed to PREPARE and PRESENT? List them all.

A. Sponges (various shapes)
B. Paint (various colors)
C. Dishes for paint
D. Paper
E.
F.

3. How much or how many do you need? 20 sponge pieces, 2 dishes of each color paint. Paper for several pictures each.
4. How much time is needed (minutes, days)?
   15-20 minutes
5. How many children will be involved at a time? 4
   How many children will be involved all together? 16 (Total class)

6. What will the teacher do (aid, intern)? List everything.

A. Set up table
B. Talk about sponges and paints
C. Encourage different motions with sponges on paper.
D. Ask children to describe what they are doing . . what it feels like.

7. What will children do? List everything.

A. Press, rub, move sponges on paper.
B. Talk about their creations

8. Where will activity take place?
   Art Center

9. What concepts are taught?

A. Color
B. Shape
C. Design
D. Language Skills
E. Sensory experience
F.

(Attach additional sheet if more space is needed)

NAME:_____ Creative Media
Collage

DATE:_____

HOW TO PLAN AN ACTIVITY

NOTE:

Satisfies skills C-1 and C-3.

1. What kind of activity is it? List interest area and/or specific skills.

Art LARGE (SMALL) INDIVIDUAL ACTIVITY (Circle)

2. What materials are needed to PREPARE and PRESENT? List them all.

A. Beans
B. Seeds
C. Twigs
D. Leaves
E. Dry Grass
F. Paper
G. Glue / Cups
H. Any Other Materials desired

3. How much or how many do you need? Enough for several works per child

4. How much time is needed (minutes, days)?
   15-20 minutes per group

5. How many children will be involved at a time? 4
   How many children will be involved all together? 16 (Total Class)

6. What will the teacher do (aid, intern)? List everything.

A. Set out materials
B. Introduce concept of collage
C. Talk about materials
D. Encourage Childrens' experimentation
E. Ask children to describe work

7. What will children do? List everything.

A. Select materials
B. Glue materials
C. Describe work
D. Make as many collages as they choose

8. Where will activity take place?
   Art Center

9. What concepts are taught?

A. Self-expression
B. Decision making
C. Language skills
D.
E.
F.

(Attach additional sheet if more space is needed)

NAME:_____ Creative Media
Blow Painting

DATE:_____

HOW TO PLAN AN ACTIVITY

NOTE:

Satisfies skills C-1, 2, 3.

1. What kind of activity is it? List interest area and/or specific skills.

Art LARGE (SMALL) INDIVIDUAL ACTIVITY (Circle)

2. What materials are needed to PREPARE and PRESENT? List them all.

A. Paper
B. Straws
C. Blue paint
D. Red paint
E. Yellow paint
F. Paint cups and spoons

3. How much or how many do you need?
   4 sheets paper per child, paper straws for each child, 1 cup for each color paint, spoons for each paint cup
4. How much time is needed (minutes, days)?
   15-20 Minutes
5. How many children will be involved at a time? 4
   How many children will be involved all together? 16 (Total class)

6. What will the teacher do (aid, intern)? List everything.

A. Set out supplies
B. Demonstrate spooning paint on paper and blowing paint with straw
C. Supervise children
D. Encourage experimentation
E. Talk about colors, shapes, feeling

7. What will children do? List everything.

A. Spoon paint on paper
B. Blow paint with straw
C. Talk about colors, shapes, feelings
D. Do as many pictures as he/she wants.

8. Where will activity take place? Art area near sink.

9. What concepts are taught?

A. Colors
B. Small muscle dev.
C. Aesthetics
D. Language Development
E. Creative Expression
F.

(Attach additional sheet if more space is needed)

NAME:_____ Creative Media
Sandpaper Rub

DATE:_____

HOW TO PLAN AN ACTIVITY

NOTE:

Satisfies skills C-1, 2, 3.

By adding any contemporary adult rubbings for children to look at following the activity, skills B1 and 2 could be included.

1. What kind of activity is it? List interest area and/or specific skills.

Art LARGE (SMALL) INDIVIDUAL ACTIVITY (Circle)

2. What materials are needed to PREPARE and PRESENT? List them all.

   A. Sandpaper shapes: Heart, Triangle, Diamond, Square, Circle
   B. Paper
   C. Crayons

3. How much or how many do you need? 16 sandpaper cards

4. How much time is needed (minutes, days)? 15-20 Minutes / group

5. How many children will be involved at a time? 4
   How many children will be involved all together? 16 (Total class)

6. What will the teacher do (aid, intern)? List everything.

   A. Make sandpaper cards
   B. Place cards, paper, crayons in center
   C. Demonstrate how to do a rub
   D. Encourage experimentation
   E. Talk about what is happening

7. What will children do? List everything.

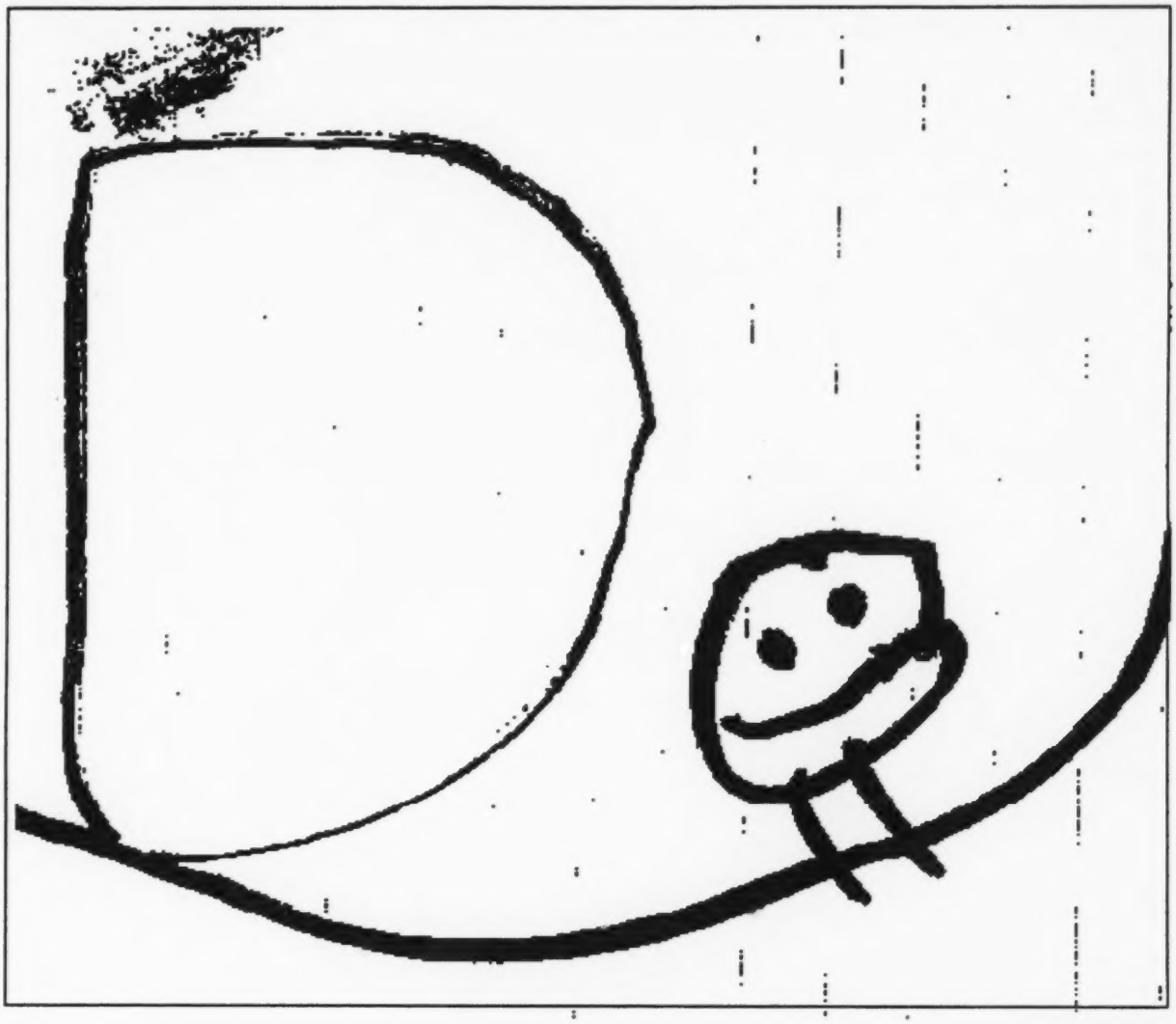
   A. Place paper over cardboard
   B. Rub crayons
   C. Try different colors
   D. Try different shapes
   E. Talk about what is happening

8. Where will activity take place? In the Art center

9. What concepts are taught?

   A. Small Muscle Dev.
   B. Problem solving
   C. Creative expression
   D. Language development
   E. Experimentation with media
   F.

(Attach additional sheet if more space is needed)

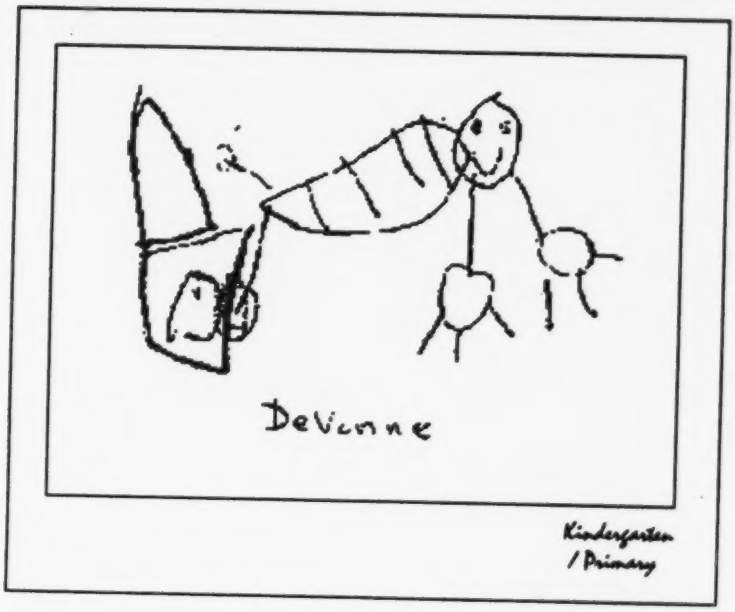


3-4-year old
Line Design

ART ELEMENTS

This section is included as a clarification of art concepts and terminology appropriate to art learning.

How to talk about the elements of design serves as a guide for motivating discussion with children.



ART ELEMENTS

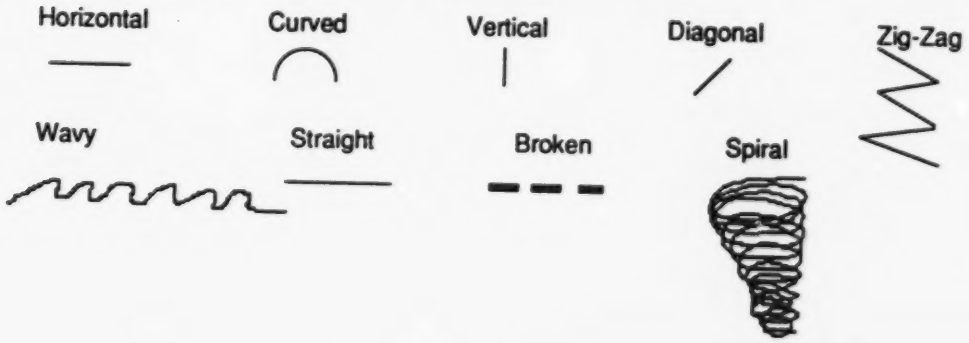
Color is light. It is caused by surfaces that absorb part of the light spectrum and reflect the rest. The color we see in nature is the reflected light.

Primary Colors = red, yellow, and blue

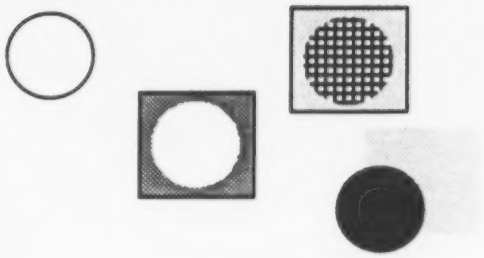
Secondary Colors = orange, green, and violet (purple)

Value is the characteristic of a color in terms of lightness and darkness.	
Tint = changing the value of a color by adding white to make it lighter.	Shade = changing the value of a color by adding black to make it darker.

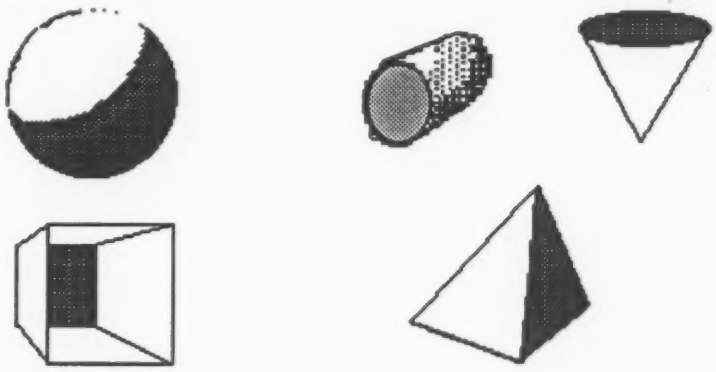
Line is a mark used to define a shape or represent a contour.



Shape is an area created by an outline or contrast of color, value, or texture with the surrounding area.

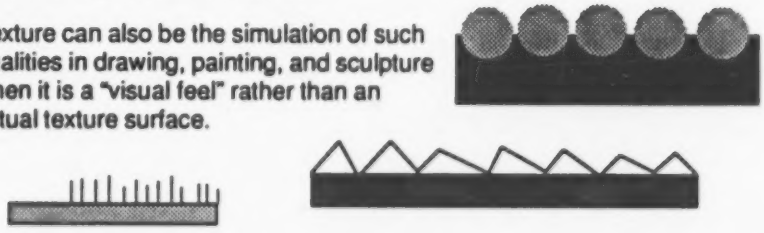


Forms may be three-dimensional: spherical, cylindrical, a cone, cube or pyramid, having length, width, and thickness or depth.



A surface quality can be "visual feel" and/or tactile (actual texture). Surfaces can be smooth, rough, bumpy, shiny, etc.

Texture can also be the simulation of such qualities in drawing, painting, and sculpture when it is a "visual feel" rather than an actual texture surface.



Positive and negative space are equally important to consider in defining space and volume.

Positive space = the space between boundaries.

Negative space = the space around boundaries.

ART PRINCIPLES

REPETITION.....The appearance of the same element in a number of different places in the work.

REPETITION with VARIATION...The appearance of the same element in a number of different places in the work, but with some differences within the elements.

RHYTHM.....A pattern of emphasis and pause repeated throughout the work.

DOMINANCE.....The most obvious or important element in the work or the emphasis of specific elements in the work.

BALANCE.....The arrangement of elements so that they complement or "set off" each other.

SYMMETRY.....The balance of similar elements or the placement of like elements in the same position on either side of the central axis.

CONTRAST.....The positioning of unlike elements.

EVOLUTION.....The unity of a process from beginning to end.

COMPOSITION.....The art of organizing all the elements of a work of art into a harmoniously unified whole.

TALKING ABOUT THE ELEMENTS OF DESIGN WITH CHILDREN

4-year old
Paint / Painting

1. LINE- Is line an important part of this artwork? Describe the quality of the line. Are most of the lines curved and flowing or are they straight and static?

Lines can be : thick, thin, long, short, straight, curved, jagged, graceful, flowing, light, dark, solid, broken, weak, strong, forceful, elegant, crude, directional, horizontal, vertical, etc.

Lines can create : rhythm (a pattern of movement), illusion of depth, illusion of texture, informative symbols, mood or emotion.

2. SHAPE - What shapes has the artist used in the artwork? Has the artist (have you) mainly used natural or geometric shapes? Has the artist repeated the shapes to create rhythm or movement?

Shapes can be : geometric or organic (natural), realistic (representational), abstract (symbolic or simplified) or nonobjective (nonrepre sentational). Shapes can appear flat and two-dimensional or can suggest forms that are three-dimensional.

Shapes can create : the same illusions and feelings as line; that is, pattern, depth, texture, symbol, mood or emotions.

3. COLOR - Is color an important part of the artwork? What primary and secondary colors are used in the artwork? Has the artist used many colors or few colors? Have you (has the artist) used light and dark values of the same color? Are the colors in the work mainly warm or cool colors? Have you used color to help give the art work certain feelings or emotions?

4. TEXTURE - What kinds of texture do you see in the artwork? Has the artist used texture to make objects look more real? Has the artist (have you) used texture to make the shapes more decorative and interesting? Does the texture add feeling or emotion to the art?

Texture can be : actual (real) or simulated. Simulated texture is not actually rough or smooth, but appears to have texture because of the use of lines, shapes, colors, and/or value changes.

Texture can create : rhythm and movement, illusion of depth, and feeling or emotion.

5. SPACE - Is the space flat or is there a feeling of depth in the artwork? Are some of the shapes overlapping to indicate distance? Are some of the shapes smaller to make them appear farther away? Is atmospheric perspective (distant objects appear lighter, less colorful, and less detailed) used in the artwork? Does the art have the illusion of depth?

Space can be : defined as the area surrounding all shapes or within all shapes. Space can be positive or negative.

Space can create : rhythm and movement, illusion of depth, feeling and/or emotion.

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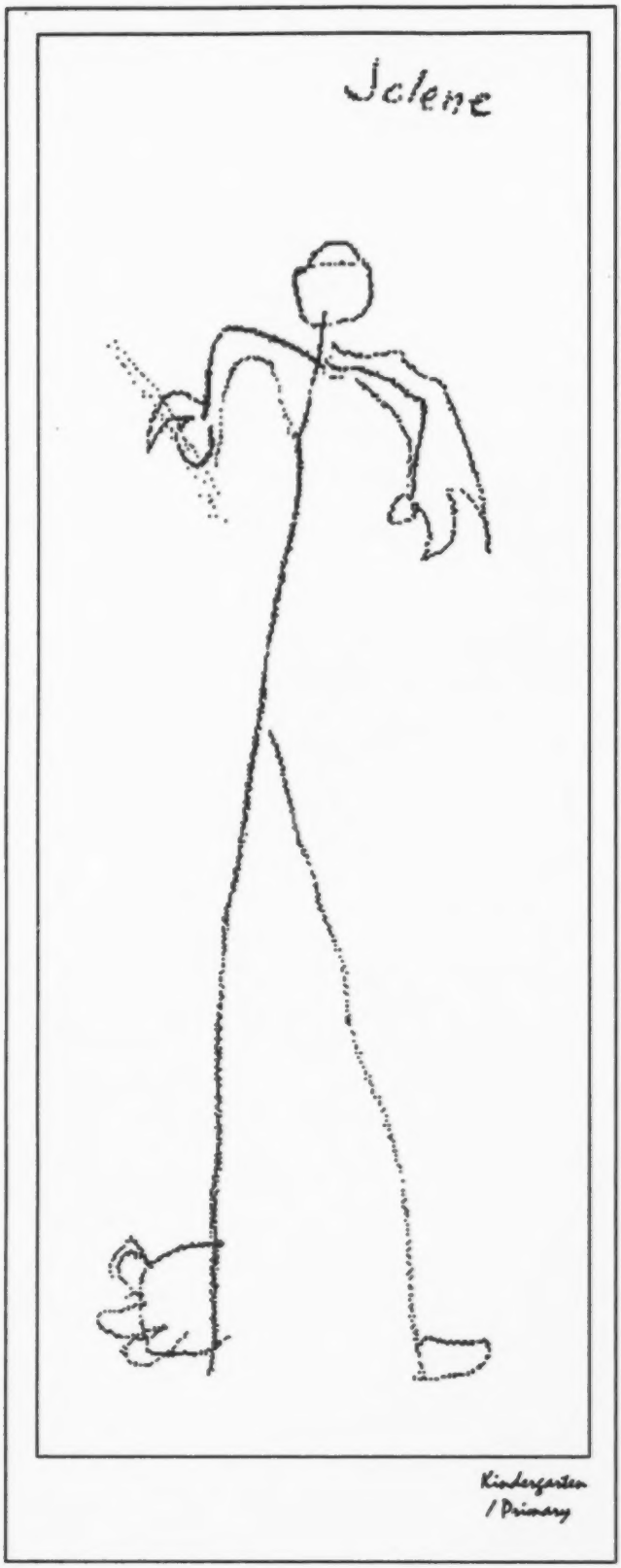
4-year old
Paint / Printing

THE ROLES OF PARENTS AND TEACHERS

Parent and teacher working together maximize child development in art at all ages.

This section presents a concise description of each of these important roles.



PARENTS' ROLE

The young child brings interest, curiosity, and a natural ability to learn into his or her early exposure to the visual arts. The parental role is one that involves RELATIONSHIP, UNDERSTANDING, and COOPERATION. The child's aesthetic growth will be maximized as parents...

function effectively in their unique *relationship* to the child.
understand the needs of the child and the process by which he/she learns.
cooperate enthusiastically with that learning and growth process.

RELATIONSHIP

The parent is the first and most enduring role model for the child.

The young child's enjoyment of sharing the arts with his/her parents can be the beginning of a life-long active involvement in the arts.

Parents can return with their children to a time of fresh discovery and exploration cherishing the beauty of the aesthetics of everyday life.

Above all, parents are in that powerful position of demonstrating an attitude of pleasure and enthusiasm for all the arts which is critical in shaping the child's aesthetic attitudes.

UNDERSTANDING

Understand that children are biologic learners. Respect the physical way children learn and grow.

Understand that children are naturally curious. They explore and discover the world through their eyes, ears, nose, mouth, and skin. Parents need to prompt a child's visual and tactile thinking as early as possible to encourage creative development.

Understand that when viewing art forms together, the parents need to respond for themselves and allow the child to feel the freedom of responding for him/herself - otherwise the child will focus on the parents' approval for a specific response instead of focusing on the art form.

Try to understand a child's art work but respect his/her desire for privacy. Understand that the creating of art is more important than the product.

COOPERATION

Explore art work with your child.

Visit local galleries and museums, outdoor sculptures and murals.

Expose children to fine art in their surroundings as this influences a child's norms of taste and his/her own creations (Metzger, 1965).

Provide the space, opportunities, and the basic tools and supplies for children's art experiences.

Be willing to participate in the process of making art with your child, gi instruction for safety, use, and care of art tools as well as simply joinin in the fun.

Be willing to allow the child to create independently.

Be tolerant of temporary messes.

3-year old
Pencil / Crayon / Marker Drawing

TEACHER'S ROLE

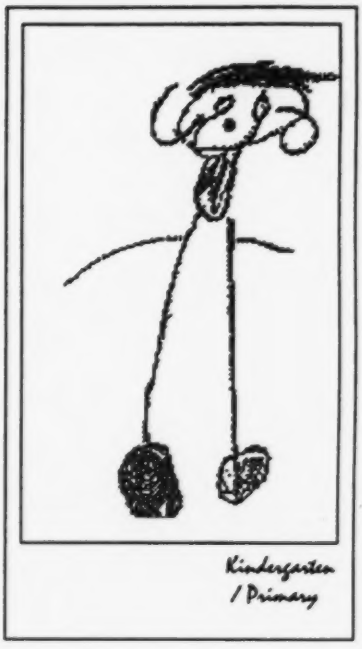
1. Provide an atmosphere conducive to each child's self-expression.
   --Arrange areas for children to work individually or in groups.
   --The room should be in working order and materials ready and available when children arrive.

2. Use positive reinforcement and immediate feedback to encourage artistic development.
   --Have respect for the child's art work and take a genuine interest in the way each child develops.

   Don't compare children or their work.
   --Support, but do not interfere with the child as he/she works. Don't draw for him/her, or provide stencils or patterns for his/her use. These will discourage his/her own creative development.
   --Remember that the process is more important than the end product.
   --Enlighten parents on the value of art experiences for their children and explain to them that there will not always be a daily product.
   --When work is brought home suggest that parents ask their child to tell them about it rather than to ask what it is?

3. Carefully select items for display in the classroom.
   --Choose objects of quality and expose children to reproductions of fine paintings and other works of art. Paintings most suitable for young children should emphasize imagination and color, such as works by Matisse, Klee, Chagall, and many contemporary painters.
   --Select visual materials for subject-area study devoid of stereotyped drawing. Photographs offer a good alternative to "cute" drawings done by adults.
   --Devote a major part of display area to showing the work of the children and change it frequently to emphasize the doing and growth taking place.

THE TEACHER'S ROLE, Continued


Kindergarten / Primary

4. Provide appropriate materials in good condition and establish broad and consistent, easy to follow, guidelines for the use and care of all materials.
   --Express genuine enjoyment of the materials, as this inspires the children.
   --Take time to organize the storage of materials so that it will be easy for the teacher and the children to find what they need.
   --Foster respect for tools and materials and teach proper care and use of them.
   --Allow children to help prepare and clean up activities.

5. Plan a variety of activities that includes both individual and group projects, and that will produce satisfying and growing experiences for the children.
   --Begin with drawing and painting, using primary colors: red, blue, yellow, plus the addition of white and then black. Allow the child to mix colors him/herself.
   --Present cutting and pasting as two separate activities in the beginning. When the child is ready, combine the activities.
   --Present media and activities in a sequential order whenever possible. Building on previous knowledge and art or classroom experiences fosters learning.
   --Decide how many choices of activities a particular group can handle.
   --Relate art experiences to classroom experiences, school trips, and worldly observations.

6. Evaluate instruction on a regular basis.
   --Study children's art work, both two and three-dimensional and over a period of time look for each child's development , according to creative growth, invention, and organization.

   --Use these questions for Self-Evaluation:

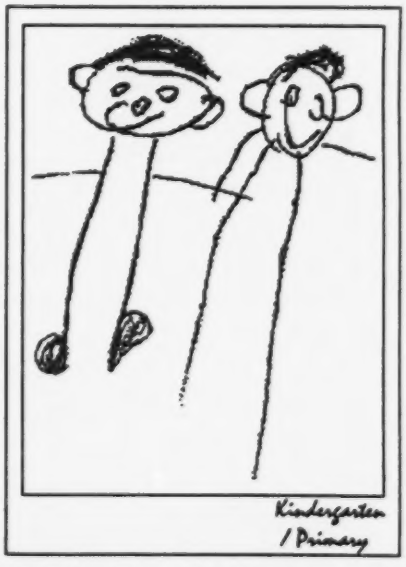
   Is the program set up so that each child can be involved?

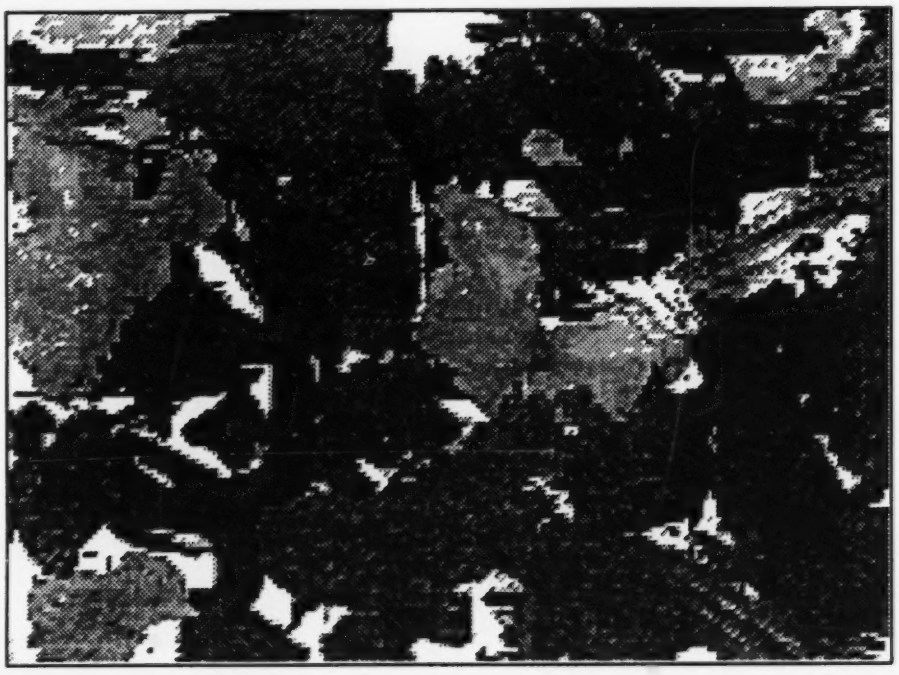
   Is each child learning to concentrate for longer periods of time?

   Is the art work of each child unique, and does it show his/her own personal way of using materials?

   Has each child had a variety of two and three-dimensional art experiences using an assortment of different materials and methods of working?

   Does the work of each child show increasing order?

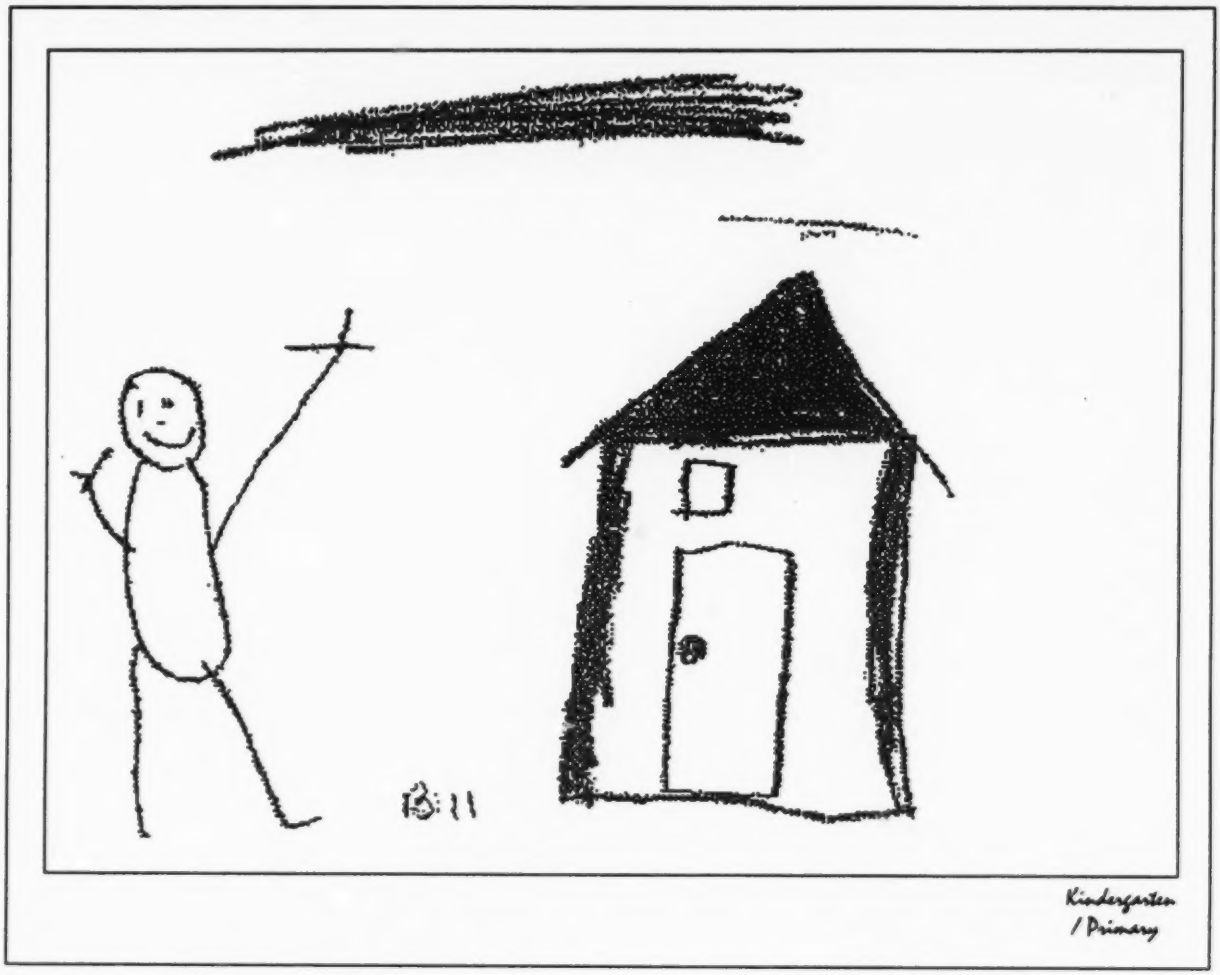

Kindergarten / Primary



4-year old
Paint / Brush
Exploration

MOTIVATION, PRESENTATION AND EVALUATION

This section presents possibilities for teachers to motivate enthusiastic student involvement in the art lesson. It also includes a section on evaluating student art.



Motivation and Presentation

An enthusiastic introduction to an art lesson will motivate the student to participate fully. The more eager, the more dramatic the teacher acts, the more the children will catch the spirit of the lesson.

Sensory stimulation often is successfully used to enhance learning in art lessons. Tasting tomatoes or lemons and then drawing or painting them is an intense experience. Live animals, a rock picked up on a field trip, music from another culture and drinking water colored with food coloring are other suggestions to introduce a process or media and give the student added depth of experience.

Historical representations by famous artists will provide a well-rounded art education for the student. Looking at original art is always preferred and motivation for many projects can be based on a trip to the art museum. Most libraries provide prints and sculptures which can be checked out.

Literature, including Caldecott Award illustrations found in children's books are always reliable sources of good art. Reading a book to motivate the student is often effective; special books such as *Little Yellow and Little Blue,* by Leo Leonni, deal with specific art elements.

You need not be an accomplished artist to convey to the child your appreciation for art and your pleasure in doing art. The most exciting motivator for the young child is art materials. The demonstration of their use is enough to start them off and keep them involved for many sessions.

Presentation of materials calls for pre-planning and organization. The young child needs consistency and repetition. Materials should be available in the same order and place from day-to-day. The child should be allowed to experience the same media several times as learning occurs at each exposure. New material should be presented gradually.

Demonstration of processes should take place on a low table. The teacher gives technical help but does not suggest subject matter. ("This is how to wash your brush between colors.") The wise teacher limits the amount of choices initially available with a new media and makes his/her presentation short so the student can quickly and spontaneously begin.

Routines are enormously helpful. Children learn respect for art and art tools by learning cleaning procedures as soon as they are ready developmentally for each new task.

3-year old
Pencil / Crayon / Marker Drawing

EVALUATING STUDENT ART

The preschool teacher is fortunate in not having to assign letter grades to his/her students' art. Perceptive children, however, can sense approval or disapproval in the teacher's body language, facial expression or words.

"We all want young children to grow to appreciate and create art in a way that is satisfying to them. . . . adults can respond to children's creative endeavors by commenting on the artistic elements in their work . . . This approach will help facilitate children's artistic and aesthetic development". (Shirrmacher, 1986).

SPECIFIC APPROACHES TO CHILDREN'S ART

Smile, pause , say nothing—. This approach gives you time to reflect on the child's art and compose what you want to say, but, more importantly, it will give the child an opportunity to talk if he/she so chooses.

Discuss elements of art —Color, line, shape, texture, space. (See page on elements of design). Also discuss pattern, mass or volume, form and space.

Probing —"Please tell me about it." This approach has value in encouraging children to talk about their art. It does not, like some approaches, place more value on the product than on the process, or on the adult's judgment rather than the child's. It should be used sparingly to avoid children's sometimes overheard comments of "Don't show the new teacher your picture, she'll want you to talk about it." A probing question the teacher might ask could be, "Do you want to talk to me about your picture?"

Representational art—Aesthetic scanning with the student encourages his/her ability to talk about art.
For example:

"What a colorful picture. There's a house, a tree, and you've used green grass at the bottom to form a baseline."

"It looks like the sun is trying to peek through the cloud. The sun and the cloud on the right balance the smoking chimney on the left."

Nonrepresentational art—Approaches to talking with young children about art that does not have recognizable objects include:

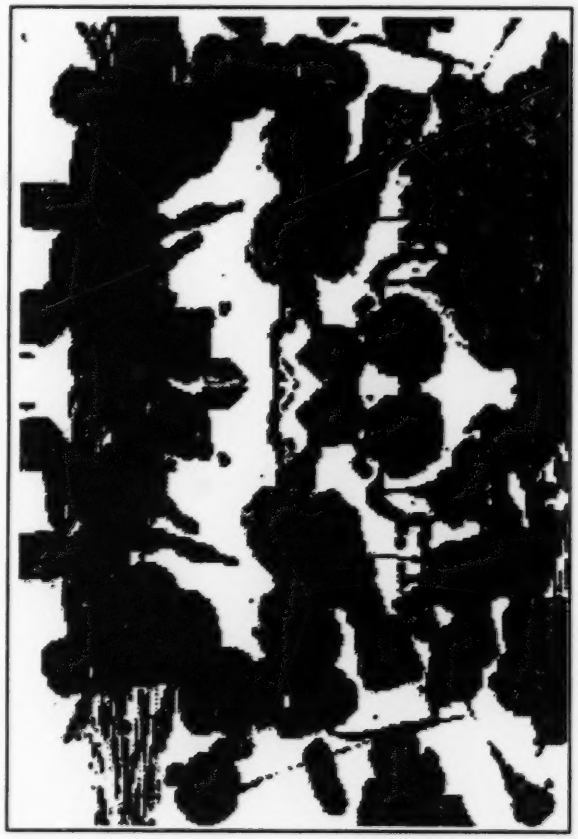
"You have filled the whole paper with many lines and shapes."
"You used green to make a pattern and blue lines frame your picture."

APPROACHES TO AVOID WHEN DISCUSSING CHILDREN'S ART

Judging, valuing, questioning, correcting, complimenting.

CONCLUSION

Praise the child for *doing*, not for the end result. "You worked very hard at drawing today." "You spent a lot of time making so many shapes."



4-year old
Paint / Printing

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4-year old
Paint / Brush
Exploration

HEALTH HAZARDS IN THE ART ROOM AND VISUAL ARTS RESOURCES

The materials on health hazards in the art room and visual arts resources have been taken from the 1988 *Arizona Visual Arts Essential Skills* document and are reprinted here.

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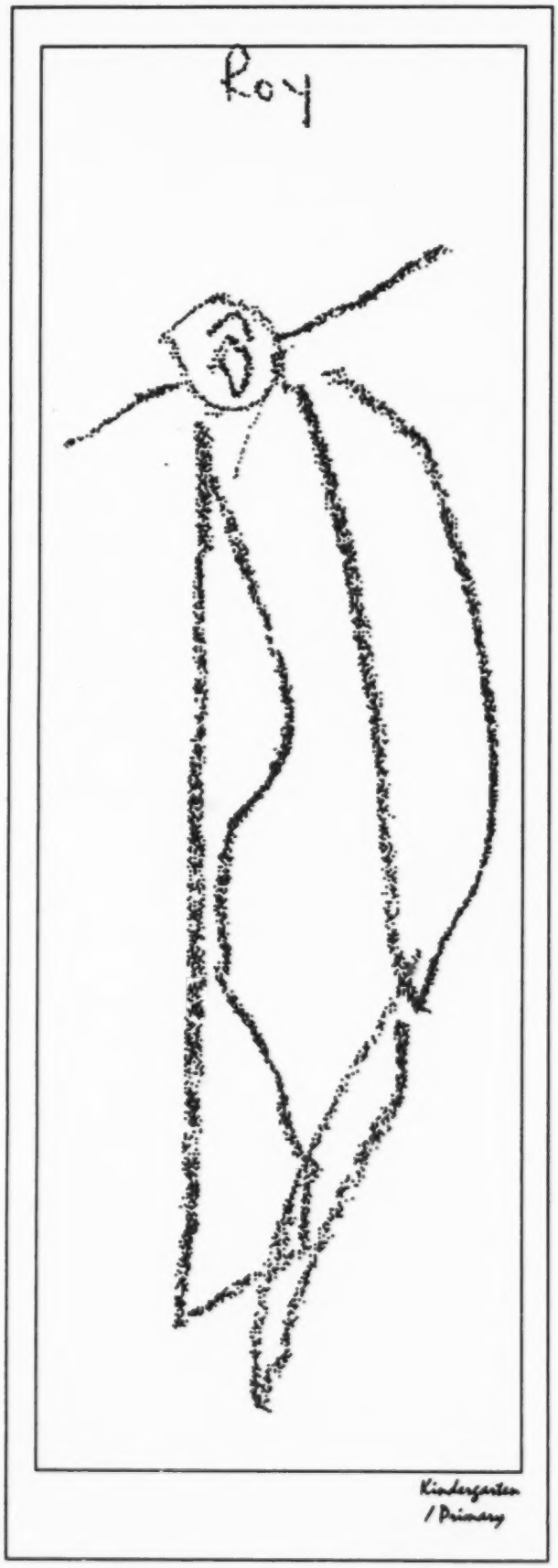


HEALTH HAZARDS IN THE ART ROOM

There are literally tens of thousands of man-made chemicals used today. Teachers have a responsibility to inform themselves of any potential health hazard associated with the art materials they and their students use. Teachers have more frequent exposures, usually of longer duration, than their students. It is to their advantage to become knowledgeable in this area and to become aware of the legal ramifications.

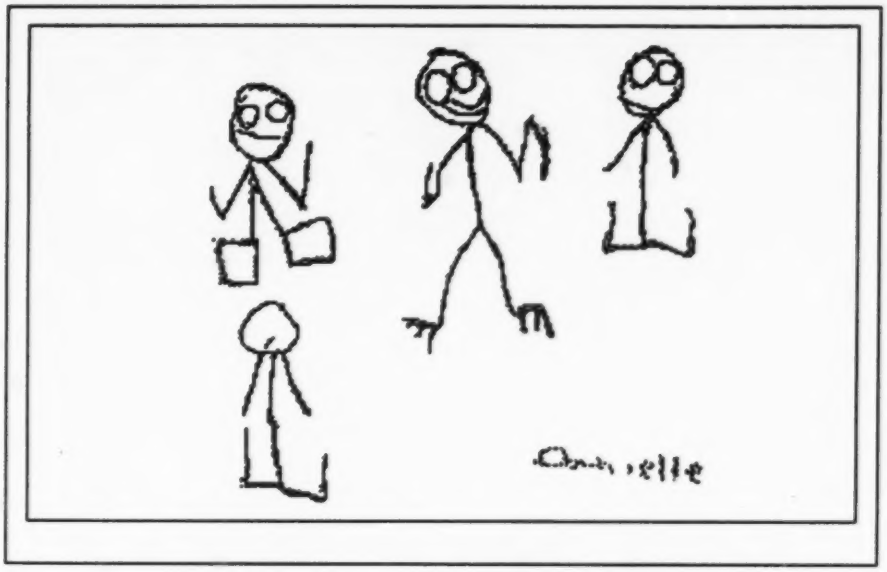
Many tools, such as mat knives and linoleum block cutting implements, are fairly obvious as to their potential hazard. But other materials, such as solvent vapors and dusts, do their damage slowly, over time. Teachers should become familiar with the health hazards associated with all the materials they use and the precautionary measures recommended for their use.

Material Safety Data Sheets (MSDS) can be obtained from any manufacturer. The MSDS are now required by law to be made available to anyone who requests one. MSDS follow a similar format listing: hazardous components, physical/chemical characteristics, fire and explosion data, point-of-entry into the body, precautions for safe handling/storage/use, and other pertinent information.

Information on health hazards in the arts can be obtained from:

Center for Safety in the Arts
Suite 1030
5 Beekman Street
New York, New York 10038

The Center also publishes a newsletter ten times a year for $15. They offer a long list of data sheets for 25 cents each, covering such diverse topics as : electric kilns emissions and ventilation, dye hazards and precautions, paper mache, and reproductive hazards for those working in the arts.



Kindergarten / Primary

VISUAL ARTS RESOURCES

In the area of visual arts education, educators can call upon the **Arizona Department of Education** for assistance in curriculum development and teacher training, the **Arizona Commission on the Arts** for its Artists in Education program, or the **Arizona Art Education Association** for workshops and conferences. **Arizonans for Cultural Development** is the statewide arts advocacy organization. The three **university art and art education departments** can also be called for assistance and referrals.

Arizona has over 100 museums focusing on the history, arts, and culture of the state. Following are some of Arizona's finest visual arts resources:

Phoenix Art Museum provides a complete museum program representing its own collection, special exhibitions of national significance, and educational programs.

Tucson Museum of Art, located on a block with five historic houses, collects Pre-Columbian, Western Americana, and American art, presents special exhibitions, and offers classes through its school.

The Heard Museum (Phoenix) houses an outstanding collection presenting the culture of Native Americans and the Southwest.

The Museum of Northern Arizona (Flagstaff) collects, studies, and preserves objects relating to the art, anthropology, biology, and geology of the historic people of the Colorado Plateau.

Both Arizona State University (Tempe) and the University of Arizona (Tucson) house **University Art Museums** of high quality and diversity. The University of Arizona is also the home of the nationally recognized **Center for Creative Photography** (Tucson), which is an archive for over two dozen major photographers of the 20th century.

Arizona Museum of Art (Mesa) provides unique theme exhibitions which combine high-quality art works with hands-on demonstrations and projects for youth.

******* Prepared by the **Arizona Commission on the Arts,** this list includes as many of the professional visual arts resources in and for Arizona as possible. There may be worthy arts resources that have inadvertently been omitted. **********

The newly-established **Old Pueblo Museum** at Foothills Center (Tucson) is an example of a private developer establishing a cultural center as part of a shopping mall.

The **Mesa Southwest Museum** showcases work of the southwest.

The **Amerind Foundation** (Dragoon), an anthropological institution, has an outstanding collection of Native American works.

Museums on the Indian reservations showcase the works of contemporary and traditional Native American artists and include the **Apache Culture Center** (Fort Apache), **Colorado River Indian Tribal Museum** (Parker), **Gila River Arts and Crafts Center** (Sacaton), **Hopi Cultural Center** (Second Mesa), **Navajo Tribal Museum** (Window Rock), and **Pueblo Grande Museum** (Phoenix).

Scottsdale has one of the highest concentrations of commercial galleries in the country representing contemporary and Western artists. In addition to commercial galleries, Arizona is the home of artists' cooperative galleries, including **Central Arts Collective** (Tucson), **Craftsman's Cooperative Gallery** (Phoenix), **Dinnerware Artists' Cooperative Gallery** (Tucson), and **Movimiento Artistico del Rio Salado** (Phoenix).

Architecture is featured at **Taliesin West** (Paradise Valley) and **Arcosanti** (Cordes Junction), the studios and schools for two of the 20th century's visionary architects, the late Frank Lloyd Wright and Paolo Soleri.

Video is presented by organizations such as **Video Art Network** (Tucson) and **Arizona Center for the Media Arts** (Tucson). A publication, **Arizona Film, Theatre and TV**, provides information on these fields.

Classes, workshops, and exhibitions are offered by the **Arizona Artists' Blacksmith Association, Arizona Desert Weavers and Spinners Association, Arizona Designer Craftsmen, Arizona Watercolor Association, Arizona Women's Caucus for Art, Atlatl** (Phoenix), **Cowboy Artists of America, Phoenix Artists Coalition, Phoenix Society of Communicating Arts, Scottsdale Artists School, Very Special Arts** (Tucson), **Womenkraft** (Tucson), **Women in Design**, and **Xicanindio Artists Coalition** (Mesa). **The Tucson Visiting Artists Consortium** brings visual artists of national and regional stature to lecture and participate in workshops with local artists.

Services are provided for museums through the **Museum Association of Arizona, Central Arizona Museum Association**, and **Tucson Association of Museums**.

Nonprofit arts centers presenting visual arts programs include **Alwun House** (Phoenix), **Central School Project** (Bisbee), **Cobre Valley Center for the Arts** (Globe), **Coconino Center for the Arts** (Flagstaff), **Desert Caballeros Museum** (Wickenburg), **Galeria Mesa, Greenlee County Historical Society** (Clifton), **Hilltop Art Gallery** (Nogales), **Huachuca Arts Association** (Sierra Vista), **Milepost Nine Gallery** (Yuma), **Mohave Museum of History and Arts** (Kingman), **Navajo Community College** (Tsaile), **Pimeria Alta Historical Society** (Nogales), **Prescott Fine Arts Association, Scottsdale Center for the Arts, Sedona Arts Center, Shemer Arts Center** (Phoenix), **Sun Cities Art Museum** (Sun City), **Tempe Arts Center, The Little Gallery** (Douglas), **Tubac Center for the Arts, Yavapai College Art Gallery** (Prescott), **Yuma Arts Center**, located in a renovated train depot.

Alwun House
1204 East Roosevelt, Phoenix, AZ 85006, 253-7887

Amerind Foundation
P. O. Box 248, Dragoon, AZ 85609, 586-3003

Apache Culture Center
Fort Apache, AZ 85926, 338-4625

Arcosanti
Mayer, AZ 86333, 632-7135

Arizona Art Education Association
c/o Eugene Grigsby, 1117 North Ninth Street,
Phoenix, AZ 85006, 253-0668

Arizona Artists Blacksmith Association
9210 North 13th Avenue, Phoenix, AZ 85004, 944-7914

Arizona Center for the Media Arts
University of Arizona, P. O. Box 40638, Tucson, AZ 85717, 621-1277

Arizona Commission on the Arts
417 West Roosevelt, Phoenix, AZ 85003, 255-5882

Arizona Designer Craftsmen
8332 East Buena Terra Way, Scottsdale, AZ 85253, 949-5812

Arizona Film, Theatre and TV
P. O. Box 2234, Scottsdale, AZ 85251, 244-2577

Arizona Museum for Youth
35 North Robson, Mesa, AZ 85201, 898-9046

Arizona State University Art Department
Tempe, AZ 85287, 965-6536

Arizona State University Art Museum
Matthews Center, Tempe, AZ 85287, 965-2874

Arizona Watercolor Association
P. O. Box 7574, Phoenix, AZ 85011, 948-4887

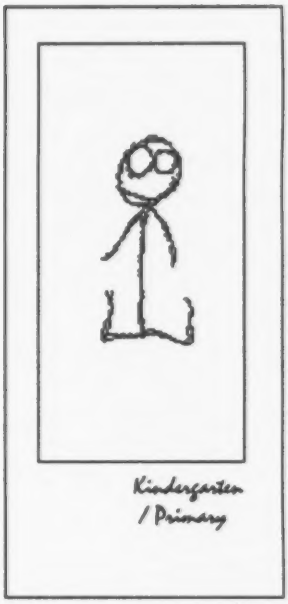
Arizona Weavers and Spinners Association
2440 East Hillery Drive, Phoenix, AZ 85032, 967-7484

Arizona Women's Caucus for Art
4624 East Devonshire, Phoenix, AZ 85018, 840-1248

Arizonans for Cultural Development
4253 North Scottsdale Road, No. 204, Scottsdale, AZ 85251, 990-1664

Arts Education Collaborative
P. O. Box 27210, Tucson, AZ 85726, 624-0610

Atlatl
402 West Roosevelt, Phoenix, AZ 85003, 253-2731



Center for Creative Photography
843 East University, Tucson, AZ 85719, 621-7968

Central Arizona Museum Association
Arizona Capitol Museum, 1700 West Washington,
Phoenix, AZ 85007, 255-4675

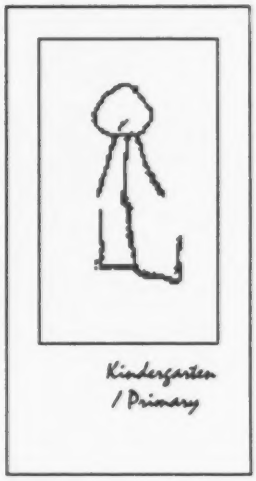
Central Arts Collective
250 East Congress, Tucson, AZ 85701, 623-5883

Central School Project
P. O. Drawer G, Bisbee, AZ 85603, 432-7340

Cobre Valley Center for the Arts
100 North Broad Street, Globe, AZ 85501, 425-0884

Coconino Center for the Arts
North Fort Valley Road, Box 296, Flagstaff, AZ 86002, 799-6921

Colorado River Indian Tribal Museum
Parker, AZ 85344, 669-9216



Cowboy Artists of America
733 West McDowell Road, Phoenix, AZ 85007, 258-5263

Craftsmen's Cooperative Gallery
614 East Adams, Phoenix, AZ 85004, 253-7770

Department of Education
1535 West Jefferson, Phoenix, AZ 85007, 255-3051

Desert Cabaleros Western Museum
22 North Frontier Street, Wickenburg, AZ 85358, 684-2272

Dinnerware Artists' Cooperative Gallery
135 East Congress Street, Tucson, AZ 85701, 792-4503

Galeria Mesa
155 North Center, Mesa, AZ 85201, 834-2056

Gila River Arts and Crafts Center
P. O. Box 457, Sacaton, AZ 85247, 562-3411

Greenlee County Historical Society
8 Park Avenue, Clifton, AZ 85533, 865-3115

Heard Museum
22 East Monte Vista Road, Phoenix, AZ 85004, 252-8840

Hilltop Art Gallery
P. O. Box 533, Nogales, AZ 85628, 387-5515

Hopi Cultural Center
P. O. Box 38, Second Mesa, AZ 86043, 734-2411

Huachuca Art Association
P. O. Box 748, Sierra Vista , AZ 85636, 458-9358

Milepost Nine Gallery
Arizona Western College, P. O. Box 929, Yuma, AZ 85364, 726-1000

Mohave Museum of History and Arts
400 Beale Street, Kingman, AZ 86401, 753-3195

Movimiento Artistico del Rio Salado
P. O. Box 20431, Phoenix, AZ 85036, 253-3541

Museum Association of Arizona
c/o Arizona State Museum, Univsersity of Arizona,
Tucson, AZ 85721, 621-6302

Museum of Northern Arizona
North Fort Valley Road, Route 4, Box 720,
Flagstaff, AZ 86001, 774-5211

Navajo Community College
Tsaile, AZ 86556, 724-3311

Navajo Tribal Museum
P. O. Box 308, Window Rock, AZ 86515, 871-6673

Northern Arizona University Art Department
Flagstaff, AZ 86011, 523-3011

Phoenix Art Museum
1625 North Central Avenue, Phoenix, AZ 85004, 257-1880

Phoenix Artists Coalition
62 West Holly, Phoenix, AZ 85003, 252-8693

Phoenix Society of Communicating Arts
P. O. Box 1346, Phoenix, AZ 85001, 254-8232

Pimeria Alta Historical Society
P. O. Box 2281, Nogales, AZ 85621, 287-5402

Prescott Fine Arts Association
Marina and Willis, P. O. Box 1267, Prescott, AZ 86301, 445-3286

Pueblo Grande Museum
4619 East Washington, Phoenix, AZ 85034, 275-3452

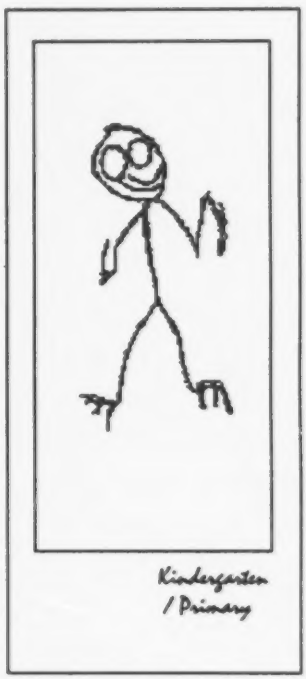
Scottsdale Artists School
7031 East Camelback, No. 201, Scottsdale, AZ 85251, 990-1422

Sedona Arts Center
P. O. Box 569, Sedona, AZ 86336, 282-3809

Shemer Arts Center
5005 East Camelback Road, Phoenix, AZ 85018, 262-4727

Sun Cities Art Museum
17425 North 115th Avenue, Sun City, AZ 85373, 972-0635

Taliesin West
1320 North 108th Street, Scottsdale, AZ 85259, 860-9904


Kindergarten
/ Primary

Tempe Arts Center
Tempe Beach Park, P. O. Box 549, Tempe, AZ 85281, 968-0888

The Little Gallery
11th at Panamerican, Douglas, AZ 85607, 364-2633

Tubac Center for the Arts
P. O. Box 1911, Tubac, AZ 85640, 398-2371

Tucson Arts Coalition
P. O. Box 43160, Tucson, AZ 85733, 881-5874

Tucson Association of Museums
P. O. Box 40991, Tucson, AZ 85717, 883-1380

Tucson Museum of Art
140 North Main, Tucson, AZ 85701, 624-2333

Tucson Visiting Artists Consortium
c/o Tucson Museum of Art, 140 North Main,
Tucson, AZ 85701, 624-2333

University of Arizona Art Department
Tucson, AZ 85721, 621-4641

University of Arizona Museum of Art
Olive and Speedway, Tucson, AZ 85721, 621-7567

Very Special Arts Arizona
3221 North Chapel, Tucson, AZ 85716, 795-6502

Video Art Network
P. O. Box 3385, Tucson, AZ 85722, 743-7924

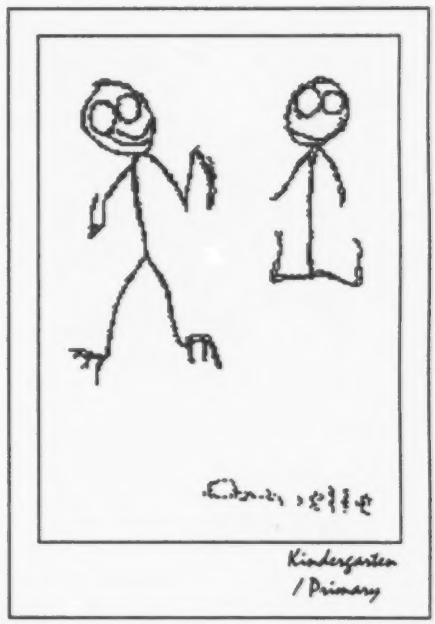
Womankraft
1311 East Duke Drive, Tucson, AZ 85719, 323-0185

Women in Design
P. O. Box 61631, Phoenix, AZ 85082, 993-5247

Xicanindio Artists Coalition
P. O. Box 1242, Mesa, AZ 85201, 833-5875

Yavapai College Art Gallery
1100 East Sheldon, Prescott, AZ 86301, 445-7300

Yuma Arts Center
281 South Gila Street, Yuma, AZ 85364, 783-2314



NATIONAL SERVICES

Resources on a national levesl can be sought from the **National Endowment for the Arts Education Program,** 1100 Pennsylvania Avesnue, NW , Washington, DC 20506, (202) 682-5426, **National Alliance for Arts Education,** John F. Kennedy Center for the Performing Arts, Washington, DC 20566, (202) 872-466; and **National Art Education Association,** 1916 Association Drive, Reston, VA 22091, (703) 860-8000.

4-year old
Paint / Brush
Exploration

GLOSSARY

This section includes art terms a teacher or parent might encounter while pursuing information about art for the purpose of lesson preparation. It is not intended as a glossary nor as vocabulary appropriate for the pre-school child.

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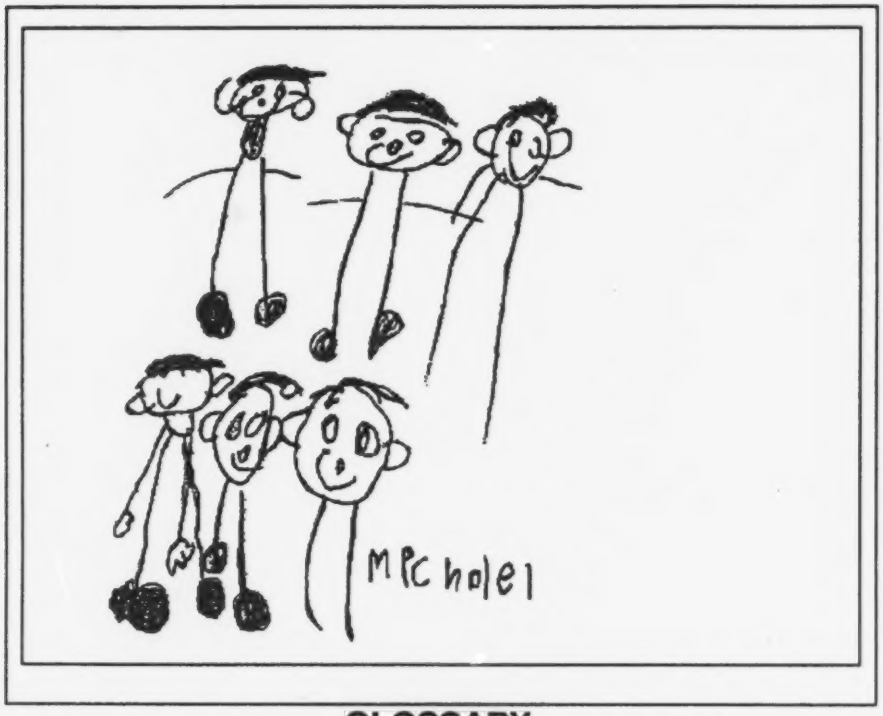


Kindergarten / Primary

GLOSSARY

ABSTRACT: Any deviation from a standard photographic representation. The forms may be simplified, geometric, identifiable or completely unrecognizable.

ACRYLIC: A synthetic plastic resin used as the vehicle or binder for paint. Today many artists use it in place of oils.

ACTUAL TEXTURE: A surface that may be experienced through the sense of touch (as opposed to surfaces often "imitated" by the artist).

ADDITION: A sculpture term meaning to build up or to assemble.

AESTHETICS: The branch of philosophy having to do with the nature of beauty and its relation to human beings.

ANALOGOUS COLORS: Closely related colors, especially those in which we can see one common hue; colors that are neighbors on the color wheel.

APPRECIATION: An understanding of things for themselves.

ART: A nonverbal medium of expression, a language of communication that uses lines, shapes, values, and textures instead of letters, words, and paragraphs. Art is a discipline with aesthetic, perceptual, and intellectual dimensions. The discipline of art includes originating, describing, interpreting, valuing, and knowing about works of art.

ART ELEMENTS AND PRINCIPLES: Elements are components of art such as line, shape, value, color, texture, mass, and space that when combined with the principles of rhythm, balance, contrast, and dominance, produce compositional unity.

ART GALLERY: A place where people can see and sometimes buy art works.

ART MUSEUM: A building where art works are shown and cared for.

ARTIFICIAL TEXTURE: Any actual texture created by humans.

ASYMMETRICAL BALANCE: A form of balance attained when visual units are placed in positions within the pictorial field so as to create a "felt" equilibrium of the total form concept.

AXIS: The center line, real or imaginary, around which the parts of a work of art are composed and balanced.

BACKGROUND: Parts of a picture that look farther away or behind other objects.

BALANCE: A feeling of equality of weight among the visual elements within an artwork. Symmetry is the use of identical elements on either side of a vertical axis to create equilibrium. Asymmetry is the use of dissimilar elements that, nevertheless, create a sense of equilibrium. Radial balance is the use of elements that radiate outward from a central core.

BIOMORPHIC SHAPES: Irregular shapes that resemble the freely developed curves found in live organisms.

BLEND: To mix colors together. Also to move smoothly from one color to another without making a line.

CALLIGRAPHIC: Characteristics of art that resemble beautiful writing, especially the writing scripts of Persia, India, China, and Japan.

CERAMICS: A term representing objects made from clay and fired in a kiln.

CIVILIZATION: A culture in an advanced state of self-realization, thought to be characterized by marked efficiency and achievement in such realms as art, science, and letters, as well as in personal security and dignity.

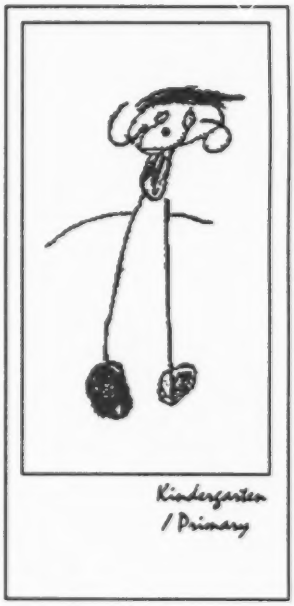
COIL: A long clay form that looks like a snake or a rope. Coiling is a method of forming pottery by building up the walls with coils.

COLLAGE: An arrangement of various materials such as cloth, wood, paper, etc. into a visually pleasing art form. The materials are affixed to a backing.

COLOR: The perceived character of a surface according to the wavelength of light reflected from it. Color has three dimensions: hue (indicated by its name, such as red or yellow), value (its lightness or darkness), and intensity (its purity or saturation).

COLOR WHEEL: A method of displaying the three primary and three secondary colors in a circular format, as between the spokes of a wheel. The primary colors form a triad, with each secondary color displayed between the two primaries used to mix it.

COMPLEMENTARY COLORS: Two colors that are directly opposite each other on the color wheel. A primary color is complementary to a secondary color that is a mixture of the two remaining primaries.



COMPOSITION: In the visual arts, the structure or organization of a work. See also design.

CONTOUR: The outer surface of an object or figure, usually bounded by a line, a change of color, or by a change of texture.

CRITICISM: The process of describing, analyzing, interpreting , and judging works of art; informed talk about art; incorrectly used to mean censure or faultfinding.

CULTURE: The values and the system of their interrelationships that inform a society, motivate its behavior, and cause it to be functional to the general satisfaction of its members and to have a distinctive quality and character.

DADA: (Meaning "hobby" horse). A nihilistic, antiart, antieverything movement resulting from the social, political, and psychological dislocations of World War I. The movement is important historically as a generating force for Surrealism.

DESIGN: A framework or scheme of pictorial construction on which artists base the formal organization of their total work. In a broader sense, design may be considered synonymous with the term "form".

DOMINANCE-SUBORDINATION: Certain elements assume more importance than others in an artistic composition. Dominance and subordination contribute to unity because one main feature is emphasized and other elements are subordinate to it.

ELEMENTS OF ART: The basic visual signs as they are combined into optical units used by the artist to communicate or express creative ideas. The combination of the basic elements of line, shape, value, texture, and color represent the visual language of the artist.

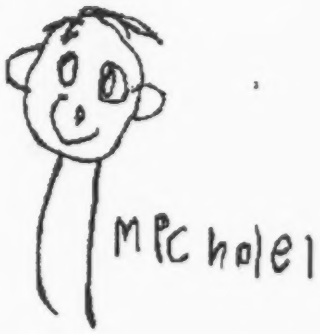
ENVIRONMENTAL ART: Any ordered arrangement or reconstruction of the natural or built environment (a garden, for example).

EXPRESSIONISTIC ART: Art in which there is a desire to express what is felt rather than perceived or reasoned. Expressionistic form is defined by an obvious exaggeration of natural objects for the purpose of emphasizing an emotion, mood, or concept. It may be better understood as a more vehement kind of romanticism. The term expressionism is best applied to a movement in art of the early twentieth century, although it may be used to describe all art of this character.

FAUVISM: A name (meaning "wild beasts") for an art movement that began in Paris about 1905. It is expressionist art in a general sense but more decorative and with more of the French sense of orderliness and charm than in German expressionism.

FOREGROUND: The part of a picture that looks closest to the viewer. It is usually noticed first.

FORM: (1) a *shape* or a *mass*, or, more comprehensively, the total configuration of the shapes, structure, and expressiveness that make an art work. (2) That, which is given the visual arts by the various physical factors such as *line*, *plane*, *color*, *shading*, *texture*, *shape*, *mass* or *volume*, *scale*, *space*, and *composition*, the last being the organization the artist imposes on the materials and processes.



Kindergarten / Primary

FRAME: To mount a picture and put a stiff rim of cardboard, wood, or other material around it.

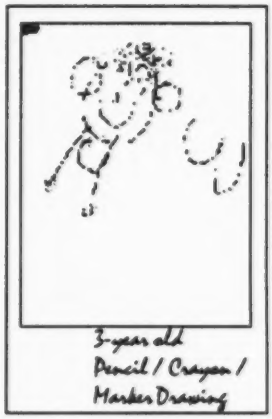
GESTURE: Drawing approach emphasizing movement; gesture is usually represented with a scribbly "fast" line or tone.

GLAZE: In *oil painting*, a transparent film of paint laid over dried underpainting; in *ceramics*, a thin vitreous coating fused to a clay body by firing in a kiln.

GRAPHIC ARTS: Vaguely related to the linear element, a term that identifies the visual arts of drawing, printmaking, typographic design, advertising design, and the technology of printing.

HARMONY: The unity of all of the visual elements of a composition. Harmony is achieved by repetition of characteristics that are the same or similar.

HUE: The name of a color, such as red, blue, or yellow; the quality of light (wavelength) that separates one color from another.



ILLUSTRATION(AL): An art practice, usually commercial in character, that stresses anecdotes or story situations, and subject in preference to serious considerations of aesthetic quality; noneloquent, nonformal, easily understood, and temporal, rather sustained or universal.

IMAGE: A mentally envisioned thing or plan given concrete appearance through the use of an art medium.

IMPRESSIONISM: A late nineteenth century style of painting; the extension of Realism to the scientific analysis of color and light; use of broken color and color complementaries to render form.

IMPRESSION AND IMPRESSIONISM: A strong immediate effect produced in the mind by an outward or inward agency. Artists may work in this general sense (as Impressionists) at any time in history. The specific movement known as Impressionism was a late nineteenth century movement, primarily connected with such painters as Claude Monet and Camille Pissarro.

INORGANIC/ORGANIC FORMS: Forms that are based on or derived from those in nature are said to be organic; forms invented by man are inorganic.

JUNK ART: The use of rubbish and trivial objects (by Schwitters, Duchamp, and others) to create images and objects; an extension of the collage idea.

KILN: An oven capable of controlled high temperatures in which clay objects are baked.

KINETIC ART: Mainly three-dimensional or sculptural art which seems to move spontaneously in space (as in a Calder mobile) by the aid of a mechanism or through some naturally recurring force, like tide, wind, or water.

LANDSCAPE: A picture of an outdoor scene.

LINE: The path of a moving point; that is, a mark made by a tool or instrument as it is drawn across a surface. It is usually made visible by the fact that it contrasts in value with the surface on which it is drawn.

MASS: Mass is the actual or implied physical bulk, weight, and density of three-dimensional *forms* occupying real or suggested *spatial* depth.

MEDIA/MEDIUM: The materials used by an artist. Material used for making artwork, e.g., pencils, paint, etc.

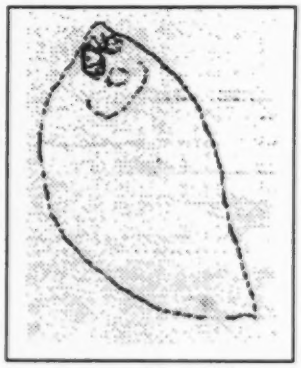
MONOCHROME: A single *color* or the value variations of a single hue.

MOOD: The feeling created by a work of art.

MOSAIC: A picture made by fitting together tiny pieces of colored tiles, stones, paper, or other materials.

MURAL: A painting on a *wall*, usually large in *size*.

NATURALISM: The approach to art in which all forms used by the artist are essentially descriptive representation of things visually experienced. True naturalism contains no interpretation introduced by the artist for expressive purposes. The complete recording of visual effects of nature is a physical impossibility, and naturalistic style thus becomes a matter of degree.



3-year old
Pencil / Crayon / Marker Drawing

NEGATIVE AREAS: The unoccupied or empty space left after the positive shapes have been laid down by the artist. However, because these areas have boundaries, they also function as shapes in the total pictorial structure.

NEOCLASSICISM: The somewhat severe style of the eighteenth and early nineteenth centuries that was inspired by the excavations at Herculaneum and Pompeii.

NEOLITHIC: Also, New Stone Age; starting about 10,000 or 8,000 B.C., beginnings of settled living; farming, animal husbandry, spinning and weaving, and fired pottery.

NEUTRALS: Surface hues that do not reflect any single wavelength of light but rather all of them at once. No single color is noticed - only a sense of light or dark, such as white, gray, or black.

NONOBJECTIVE: An approach to art in which the visual signs are entirely imaginative and not derived from anything ever seen by the artist. The shapes, their organization, and their treatment by the artist are entirely personalized and consequently not associated by the observer with any previously experienced natural form.

NONOBJECTIVE ART: A modern style of art that does not try to show things as they really look. Instead, artists try to show ideas and feelings.

OPAQUE: A quality which cannot be seen through; it is not transparent or translucent. Tempera paint is opaque.

OP ART: A style of painting which creates disorienting effects by juxtaposing vibrating colors, after-images, perspectival illusions, and subtle, progressive changes of repeated shapes.

ORGANIC/INORGANIC FORMS: Forms that are based on or derived from those in nature are said to be organic, forms invented by man are inorganic.

OVERLAP: Place partially over.

PAPER-MACHE: Strips of paper dipped into paste, starch, or glue. The paper can be molded into shapes and is strong and solid when it dries.

PARALLEL: At or being the same distance apart everywhere.

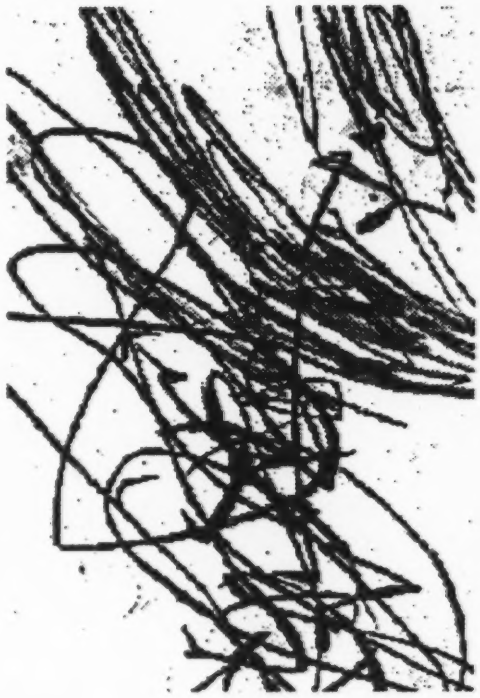
PATTERN: Shapes, lines, or colors used over and over to form a design.

PERSPECTIVE: Various methods used by artists to achieve the illusion of space on a two-dimensional surface.

Atmospheric Perspective: The illusion of deep space produced by placing distant objects higher on the picture plane, overlapping objects, lightening values, softening contours, neutralizing colors, and reducing the size of objects as they appear to recede in the distance.
Linear Perspective: A mechanical system for creating the illusion of a three-dimensional space on a two-dimensional surface. The basis of the illusion is that parallel lines (such as railroad tracks) appear to converge as they recede into the distance.

PHOTOREALISM: A type of representation in painting or sculpture in which photographs are copied freehand, projected, traced, and rendered on a canvas; or in which photographic focus, distortion, and detail are imitated.

PINCH: A method of making a clay form from a ball of clay. A depression is made in the center with the thumbs. Holding the ball in one hand, the clay is squeezed between the thumb and forefinger of the other hand.



3-4 year old
Line Design

POP ART: A style of painting (and sculpture) originating in the 1960's, employing enlarged images and motifs from commercial art, road signs, comic strips, and outdoor advertising.

POSITIVE SHAPES: The enclosed areas that represent the initial shapes planned by the artist. Positive shapes may suggest recognizable objects or merely be nonrepresentational shapes.

POST-IMPRESSIONISM: A late nineteenth and early twentieth century style of painting, mainly in France, based on Impressionist color but with more emphasis on formal coherence and emotional expression.

PRE-COLUMBIAN: The art of the indigenous peoples of the Americas—usually Central and South America—before the Spanish explorations and conquest.

PRIMITIVE ART: The art of people with a tribal social order or a Neolithic stage of culture. This kind of art is characterized by heightened emphasis on form and a mysterious but vehement expression and content. A secondary meaning is found in the work of such artists as Henri Rousseau and Grandma Moses. This kind of art shows a naivete of expression and form closely related to the untrained but often sensitive forms of folk art.

PRINT: Made when an object is covered with paint or ink and then pressed against paper. Prints show the raised parts of the surface of the printing object.

PROPORTION: The comparison of elements one to another in terms of their properties of size, quantity, and degree of emphasis. Proportion may be expressed in terms of a definite ratio, such as "twice as big", or may be more loosely indicated in such expressions as "darker than," "more neutralized," or "more important than."

REALISM: A nineteenth century style of painting. A form of expression that retains the basic impression of visual reality but, in addition, attempts to relate and interpret the universal meanings that lie underneath the surface appearance of natural form.

RENAISSANCE: The fifteenth century "rebirth" of art and letters; the revival of classical art in Italy and afterward throughout Europe.

REPETITION: The use of the same visual element a number of times in the same composition. Repetition may accomplish a dominance of one visual idea, a feeling of harmonious relationship, an obviously planned pattern, or a rhythmic movement.

REPRESENTATION: A manner of expression by the artist in which the subject matter is presented so that visual elements seen by the observer are reminiscent of actual forms previously perceived.

RHYTHM: A continuance, a flow, or a feeling of movement achieved by repetition of regulated visual units; the use of measured accents.

ROCOCO ART: A late form of Baroque architecture and decoration, but more intimate and secular; playful, witty, and often erotic; ornate decor; light colors; irregular forms.

ROMANESQUE: The art and architecture of Europe from the ninth to the twelfth century, characterized by heavy masonry construction, dark interiors, and restless sculptural form.

ROMANTICISM: A style emphasizing subjective feeling and the emotions associated with exotic life-styles, extreme danger, escape from the present, suffering, and nostalgia.

SCULPTURE, FREESTANDING AND RELIEF: Most sculptures either stand free or project from a background. The latter are called *relief sculptures*. Pronounced sculptural projection from a background is known as *high relief*; modest projection as *low* or *bas relief*.

SHADE: Created when a color is mixed with black or another dark color.

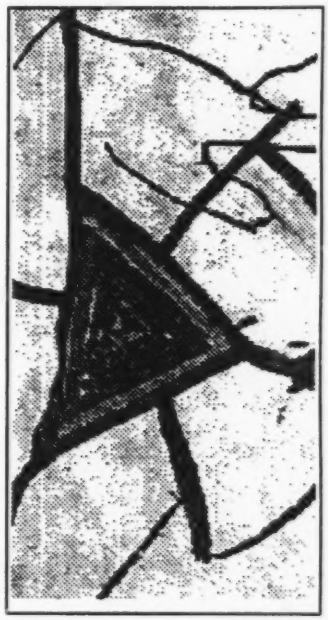
SHAPE: An area that stands out from the space next to or around it because of a defined boundary or because of difference of value, color, or texture.
Three-dimensional: A solid, or the illusion of a solid.
Two-dimensional: An area confined to length and width and set apart by contrasts of value or color.

SLAB: A large flat piece of clay formed by rolling or throwing.

SPACE: May be characterized as boundless or unlimited extension in all directions; void of matter. Artists use the term to describe the interval or measurable distance between preestablished points.

STYLE: The specific artistic character and dominant form trends noted in art movements or during specific periods of history. Style may also mean artists' expressive use of the media to give their works individual character.

SUBTRACTION: A sculptural term meaning to carve or cut away materials.



3-4-year old
Line Design

SURREALISM: An artistic style influenced by Freudian psychology stressing the subconscious and nonrational sources of imagery.

SYMBOL: Representation of a quality or situation through the use of an intermediate agent; the word is not the thing itself but a sign of the thing (for example, the owl represents blindness); indirect understanding through form-meaning.

SYMBOLISM: The systematic use of visual symbols according to mythical, religious, psychological, or literary traditions.

Symbolists: A late nineteenth century school of painters.

SYMMETRY: Balance in composition achieved through close correspondence of form or arrangement on either side of a dividing line or axis. Also called formal balance.

TACTILE: The quality of a surface or material that makes it appealing to the sense of touch.

TEMPERA: A type of paint whose medium or binder is egg yolk, glue, or casein; water soluble until it dries.

TEXTURE: The surface character of a material. The way a surface feels to the touch.

THREE-DIMENSIONAL: Art having height, width, and depth.

TINT: Created when a color is mixed with white.

TITLE: A name given to an artwork.

TRANSPARENT: A "see-through" quality created by diluting the paint.

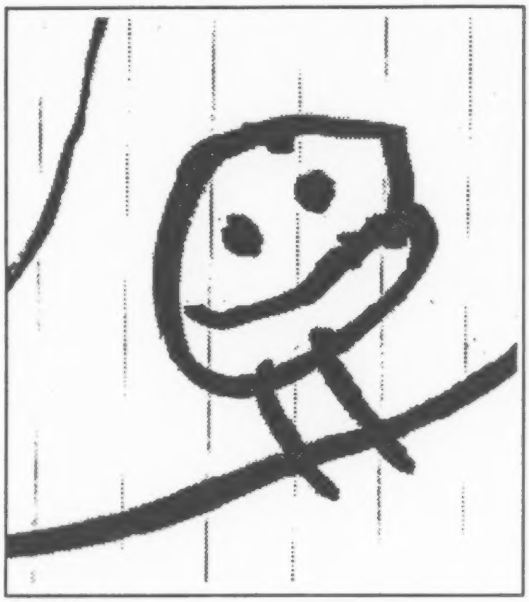
UNITY: The whole or total effect of a work of art that results from the combination of all of the work's component parts.

VALUE: The relative degree of lightness or darkness given to an area by the amount of light reflected from it; the characteristic of a color in terms of lightness and darkness and determined by the amount or quality of light reflected by a color.

VOLUME: A three-dimensional shape that exists in space. On a flat surface the artist can only create the illusion of a volume.

WATERCOLOR: Pigments mixed with water-soluble gum. Works executed in watercolor are characterized by the transparency of the washes possible in the medium and brilliance produced by the white paper showing through the transparent films of color.

Kindergarten / Primary



3-4-year old
Line Design

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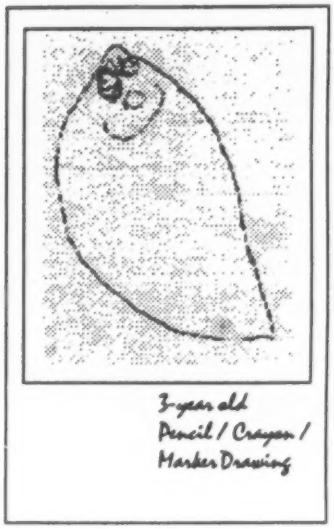

3-year old
Pencil / Crayon / Marker Drawing

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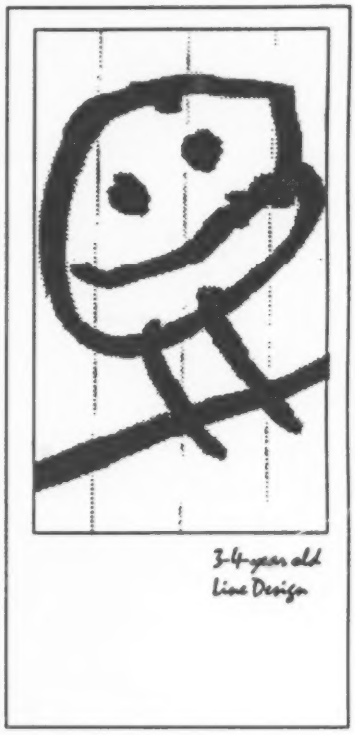

3-4-year old
Line Design

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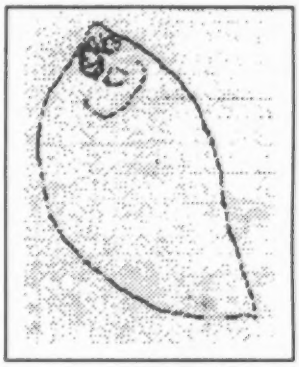

3-year old
Pencil / Crayon / Marker Drawing

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